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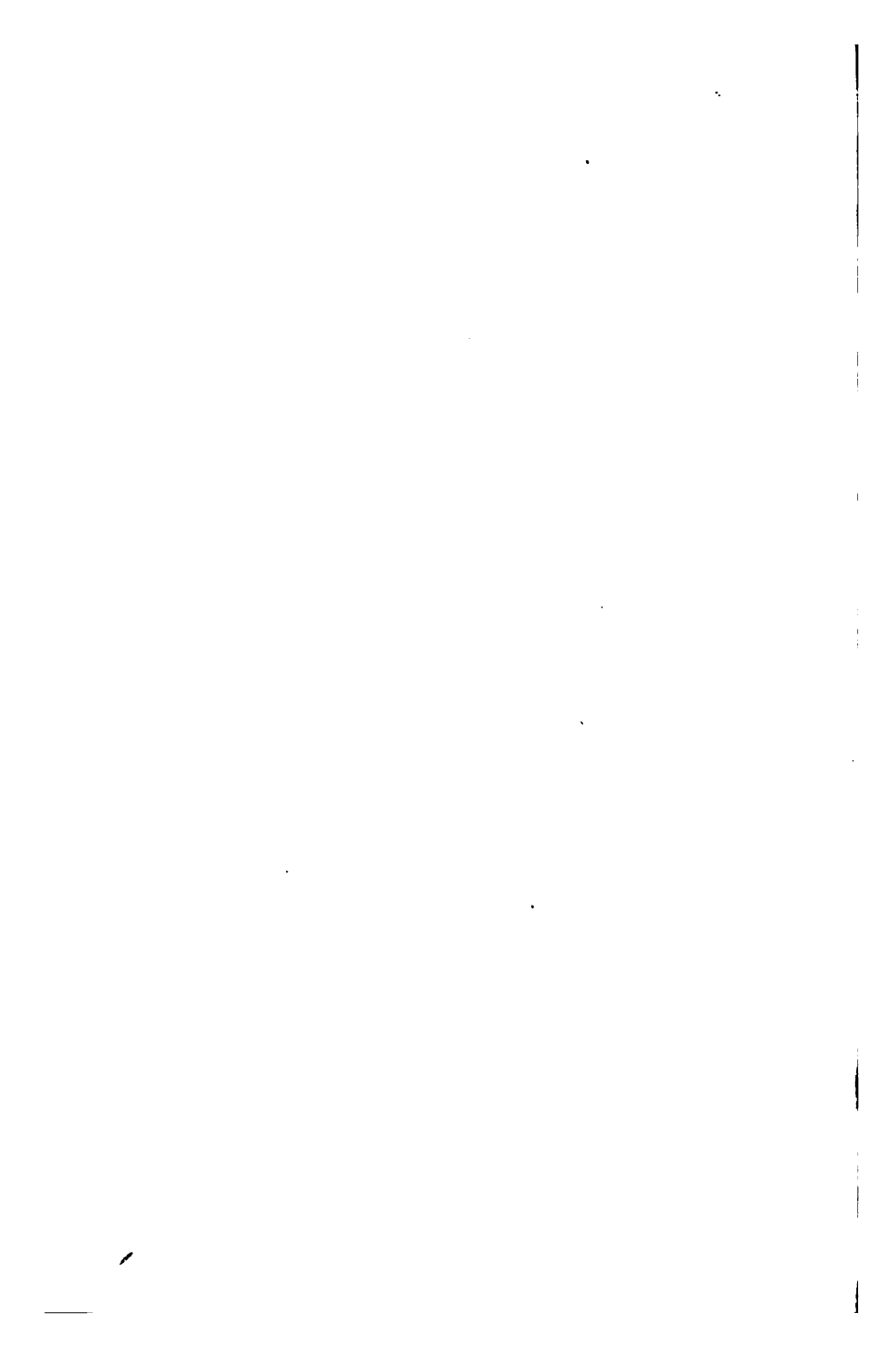
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# PRACTICAL ENGLISH COMPOSITION

## BOOK I

FOR THE FIRST YEAR OF THE HIGH SCHOOL

BY

EDWIN L. MILLER, A.M.

PRINCIPAL OF THE NORTHWESTERN HIGH SCHOOL  
DETROIT, MICHIGAN



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"Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison."

SAMUEL JOHNSON. *Life of Addison.*

"Children learn to speak by watching the lips and catching the words of those who know how already; and poets learn in the same way from their elders."

JAMES RUSSELL LOWELL. *Essay on Chaucer.*

"Grammars of rhetoric and grammars of logic are among the most useless furniture of a shelf. Give a boy Robinson Crusoe. That is worth all the grammars of rhetoric and logic in the world. . . . Who ever reasoned better for having been taught the difference between a syllogism and an enthymeme? Who ever composed with greater spirit and elegance because he could define an oxymoron or an aposiopesis?"

THOMAS BABINGTON MACAULAY,  
*Trevelyan's Life of Lord Macaulay*, Chapter VI.

ROY WEN  
SIGN  
VIA SBU



## PREFACE

**THIS** book may be used during the eighth, ninth, or tenth year of school. It is the first in a series of four, each of which has been planned to cover one stage in the composition work of the secondary school course. These volumes are all designed to furnish material adapted as exactly as possible to the capacity of the pupils. The exercises which they contain have been devised with the idea of reproducing the methods of self-instruction which have been employed by successful writers from Homer to Kipling. Most of them have been subjected to the test of actual classroom use on a large scale. They may be used independently or as supplementary to a more formal textbook. Each volume contains rather more work than an ordinary class can do in one hundred recitations.

In each volume will be found some exercises that involve each of the four forms of discourse; but emphasis is placed in Books I and II on description and narration, in Book III on exposition, and in Book IV on argumentation. Similarly, while stress is laid in Book I on letter-writing, in Book II on journalism, in Book III on literary effect, and in Book IV on the civic aspects of composition, all of these phases of the subject receive attention in each volume.

In every lesson of every book provision is made for oral work: first, because it is an end valuable in itself; second, because it is of incalculable use in preparing the ground for written work; third, because it can be made to give the pupil a proper and powerful motive

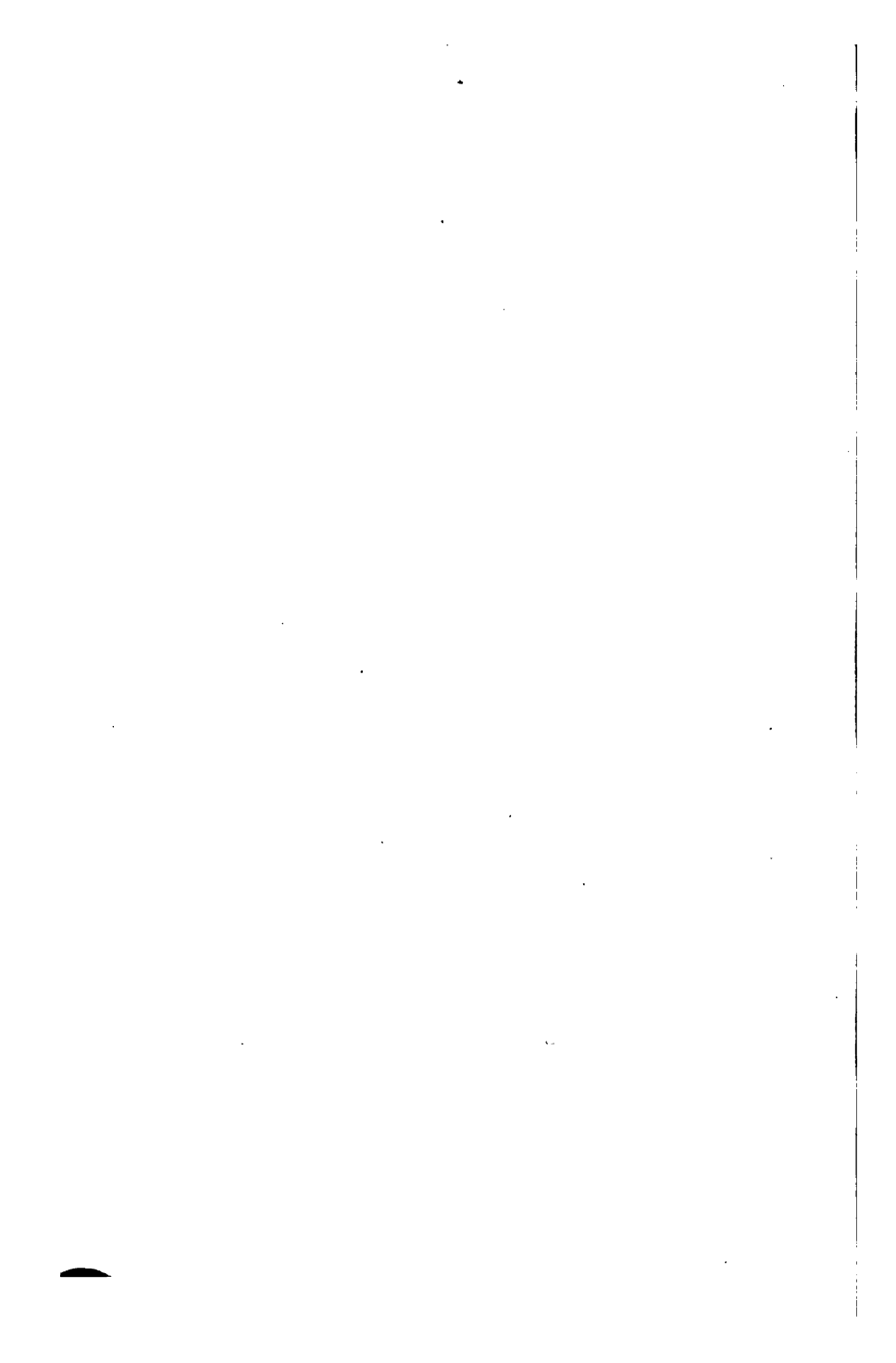
for writing with care; and, fourth, because, when employed with discretion, it lightens the teacher's burden without impairing his efficiency.

The fact that writing is only one of several processes involved in composition, is everywhere kept in mind. Due emphasis, it is hoped, has therefore been put on the gathering and organizing of material, on the revision of manuscript, and on the necessity of having a definite audience for the finished composition. In other words, an effort has been made to render the exercises vital.

The quotation at the head of each chapter and the poem at the end are placed there for the purpose of emphasizing the fact that the will and the imagination are indispensable aids to high success. Indeed, the books have all been written on the theory that great practical achievement never has been and never will be divorced from those brave translunary things which we call imagination, inspiration, and idealism.

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# PRACTICAL ENGLISH COMPOSITION

## BOOK I

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### CHAPTER I

#### COMPOSITION

"Of all those arts in which the wise excel  
Nature's chief masterpiece is writing well."

#### I. Introduction

COMPOSITION is the art of putting ideas together in words so that the words, whether oral or written, will make an impression on somebody. Whenever you write or speak you compose. Whenever you compose you aim to cause somebody to think, to feel, or to act. Composition is, therefore, the most practical of all studies. Some people can go through life with a fair degree of credit and yet be profoundly ignorant of mathematics, science, history, and shorthand; but the person who cannot write and speak fluently and correctly is at once set down as ignorant and inefficient. The reason for this is noteworthy. Relatively few persons need to be experts in science and mathematics; everybody has to speak and write. The result is that, while ignorance of chemistry or trigonometry is seldom discovered, a lack of skill in composition is instantly detected and punished. It is punished by that loss of the power to influence other people which is its inevitable consequence. Remember, therefore, that composition is the most practical of all subjects, because in studying composition you are acquiring an art which you will have

occasion to practice every day and all day throughout your life.

## II. Nature of Composition

From the definition of composition you will perceive that, in order to compose, you must have something to say and somebody to whom to say it. This really means that composition consists usually of three processes:

- I. Gathering material, or getting something to say.
- II. Putting this material together, which involves:
  - (1) Arranging it; (2) Oral discussion or oral composition; (3) Writing; (4) Revision.
- III. Publication, which includes the presentation of the finished product to an audience and the reaction of that audience.

In other words, the student of composition must not make the mistake of thinking that composition is merely writing. There are seven steps in composition: (1) Gathering material; (2) Arranging material; (3) Oral composition; (4) Writing; (5) Revision; (6) Publication; (7) The Reaction (that is, Approval or Disapproval). Writing is therefore only one of the seven processes that compose composition. In relation to the composition as a whole it stands in importance about as a postage stamp stands in size to the envelope which it carries.

A concrete example will make this clearer. We will take the case of a book with which most boys and girls of fourteen are familiar. We will take Macaulay's *Lays of Ancient Rome*. From boyhood Macaulay studied Roman history and read Roman poetry. In this way he gathered a great mass of material. This was Step 1. While he was still a small boy, Macaulay read

Sir Walter Scott's *Lay of the Last Minstrel*. It fired his mind. He learned it by heart. Doubtless he thought to himself: "If I could only write like that, how happy I should be!" At all events, after a while, — that is, when he was about forty years old, — he organized some of his Roman material into poems of the same kind as Scott's *Lay of the Last Minstrel*, calling these poems *Lays of Ancient Rome*. This was Step 2. Then he discussed with a friend of his, Mr. Thomas Flower Ellis, what he had done, and at his suggestion changed some passages. He even went so far as to go to Rome to study his poem in the light of what he could learn there. That was his way of accomplishing Steps 3 and 4. Step 5 consisted of getting the poems set up in type and reading the proof. Macaulay was particular about this. He did not despise spelling and punctuation, but he did despise people who despise spelling and punctuation. As a matter of fact, the only people who do not believe in these things are those who can neither spell nor punctuate. But that is another story. The *Lays* were published in 1842, which was Step 6, and were greeted with a chorus of approval, which must have been highly gratifying to Macaulay. At all events it brought him money and fame, which was Step 7.

### III. The Audience

When Macaulay wrote, when anybody writes, he writes for an audience. In the approval of an audience lie the reason and reward of composition. No man except a blockhead or an angel ever wrote except for an audience. In beginning a course in composition, the first thing to do is, therefore, to provide an audience. We shall accomplish this by organizing ourselves as a literary club.

This is effected as follows:

1. Elect a chairman.
  2. Elect a secretary.
  3. Appoint a committee to choose a name.
  4. Appoint a committee to draw up a constitution.
- This probably will be quite enough work for one day.

The second and third days will perhaps suffice for the discussion and adoption of the constitution. The four will be needed for the election of officers and the fifth for copying the constitution into everybody's notebook.

The Constitution of the United States will afford a good model. Two points, however, need particular attention:

1. The section dealing with the order of business should be carefully drawn.
2. Every member of the class should be a permanent recording secretary, whose duty it should be each day to keep careful notes of the transactions of the club, to copy these in ink into a notebook, and to be ready when called upon to read them to the club. Their value for review work is obvious.

#### IV. Order of Business

1. Roll call. It is suggested that the class should each month learn a poem, and that each member may respond at roll call by giving one line or one sentence.
2. Minutes of the last meeting.
3. Discussion of the minutes.
4. Reports of committees and officers.
5. New business.
6. Unfinished business.

This arrangement lends itself well to the methodical



transaction of the business of a class; affords training in citizenship; keeps the teacher where he belongs — in the background; gives daily practice in oral expression; and, above all, causes the boys and girls to feel that they have a vital share in the conduct and success of the work. A pupil may be appointed each day as critic. The teacher, as permanent critic of the club, will report daily on the work of the other members, and, under the order of new business, will assign the work of the next meeting. From time to time contests may be arranged with other classes and semi-public programs presented in the school auditorium. In this connection, it may be suggested that the teacher should often sit, not in the front, but in the back of the room. The use of a dignified current periodical as a basis for these discussions may serve a useful purpose.

#### V. Model Minutes

At the meeting of the Holmes Literary Club Monday, December 14, 1914, Mr. John Murray presided. Roll call, which was effected by the Critic, Mr. Edwin L. Miller, by requiring the members of the club each to give a line of Kipling's "If," as their names were read, showed nineteen present and one absent. The minutes of the meeting of December 11 were read by William Penn and ordered rewritten. The Critic returned to their authors for revision a set of reports on lectures, taking occasion to discuss in connection therewith the following topics:

1. The fundamental law of punctuation.
2. *Festina lente* = "Hurry slowly" = "Safety first."
3. *Carpe diem* = "Do it now."
4. "Facts are the soul of reporting."

Under the head of new business he directed each

member of the class in preparation for to-morrow's meeting to perform the following tasks:

1. Write up the minutes.
2. Be prepared to discuss orally the topics suggested in the next paragraph.

This was followed by a debate between the Greeks and Romans on the resolution that "Admiral Mahan's thesis that sea-power is essential to world-power is sound." The Romans won by 568 points to 550.<sup>1</sup>

## VI. Oral Composition

Everybody composes orally whenever he speaks. As a rule people speak better than they write. Just as the legs are usually stronger than the arms, the tongue is apt to be quicker than the fingers. For this reason the art of oral composition is too often neglected. Its importance, however, cannot be overrated. It is not only an essential step in the preparation of written compositions, but has a value of its own to all public speakers, to all salesmen, and to all persons who meet other persons in social intercourse. As a beginning in this art, the pupil is therefore directed to prepare, without writing it, a three-minute speech on some topic suggested by the preceding pages. The following may serve:

1. What is Composition?
2. The Practical Value of Composition.
3. Seven Keys to Composition.
4. Sir Walter Scott.
5. *The Lay of the Last Minstrel*.
6. Thomas Babington Macaulay.
7. *The Lays of Ancient Rome*.
8. Literary Clubs.

<sup>1</sup> The teacher may keep the score.

**VII. Memorize**

As an aid to composition, the process of learning poetry by heart is of great value. It increases one's vocabulary, develops a feeling for sentence structure, gradually teaches without seeming to teach the subtler methods of securing literary effect, and gives to what might otherwise be a too prosaic task a little touch of that finer stuff which we call idealism. The poem, or part of a poem, at the end of each chapter, has been selected with special reference to its value for being memorized.

**THE BUILDERS**

All are architects of Fate,  
Building in these halls of Time,  
Some with massive deeds and great,  
Some with ornaments of rhyme.

Nothing useless is or low;  
Each thing in its place is best;  
And what seems but idle show  
Strengthens and supports the rest.

For the structure that we raise  
Time is with materials filled;  
Our to-days and yesterdays  
Are the blocks with which we build.

Truly shape and fashion these;  
Leave no yawning gaps between;  
Think not, because no man sees,  
Such things will remain unseen.

*(Continued on Page 11.)*

## CHAPTER II

### LETTER WRITING—EXCUSES FOR ABSENCE.

“Conspicuous by his absence.”

#### I. Introduction

EVERYBODY has to write letters. Some people have occasion to write nothing else. The first task of the beginner in composition, therefore, should be to learn how to write a good letter. Letters are of two kinds, business and social. Business letters are formal; social letters are informal. We shall begin with some simple business letters, shall vary these with a few social letters, and shall then compose some more difficult business letters.

#### II. Exercise

Write an excuse for absence from school. Use the form of a business letter. Address it to the proper school official.

#### III. Model

WASHINGTON HIGH SCHOOL,  
ADAMS, MAINE.

October 1, 1914.

MR. RICHARD MULCASTER,  
Washington High School,  
Adams, Maine.

DEAR SIR:

My absence September 28, 29, and 30 was due to illness. I therefore ask that I be allowed to reënter my classes.

Yours truly,

ERASMUS DARWIN.

#### IV. Practical Application

Absence from school or business is in itself an un-mixed evil. Sickness is the only valid excuse for absence. In the eyes of business men even sickness does not constitute a valid excuse. An employee who is often absent does not hold a job long. To teach the value of regularity of attendance is therefore one of the first duties of a school. One of the objects of this chapter is to extract from the evil of absence a grain of good by making it the occasion for a useful exercise in letter-writing.<sup>1</sup>

#### V. Notes and Queries

1. Observe that the heading tells *where* and *when* the letter is written. Usually the *where* is printed on business letter heads.
2. Observe that in Line 3 there is a comma after "October 1" and a period after "1914." The comma indicates that the word "in" is omitted. Commas are often used thus to indicate that words are omitted. Find some examples.
3. Observe that in Lines 4, 5, and 6 we have a copy of the address as it appears on the outside of the envelope.
4. Why are there periods after "Mr.," "1914,"

<sup>1</sup> TO TEACHERS. In some schools the pupil who has been absent or tardy, in addition to being required to bring a note from parent or guardian, is required to write a letter such as is here presented, not being readmitted to any class until he produces a document neat, legible, and perfect in spelling, punctuation, capitalization, form, and all of the other essentials of good usage. This letter is countersigned by each of his teachers when the writer presents himself for recitation, and at the close of the day is filed in the school archives. If resolutely adhered to, this plan produces admirable results.

and "Maine"? Commas after "Mulcaster" and "Adams"?

5. *Nota bene*: "Mr.," "Dear," and "I" begin on the same vertical line.
6. Why is the colon used after "Sir"?
7. Observe that Sentence 1 tells when and why the absence occurred, while Sentence 2 asks that it be excused. The body of an excuse should always contain these three elements.
8. What word joins Sentence 2 to Sentence 1?
9. What is the grammatical construction of "yours"? Of "truly"? Of "Erasmus Darwin"?
10. What are the "Four W's"? Should any of them be omitted from any composition? Answer: The "Four W's" are *Who*, *What*, *When*, and *Where*. These must stand at the beginning of every composition, oral or written. That is to say, no composition makes a situation clear to a reader unless it explains four things: (1) Who is concerned; (2) What is in question; (3) When it happened; (4) Where it happened. When the situation has been established by means of these four pillars, we are ready for the fifth "W," or *Why*. But more of this anon.

## VI. Method of Presentation

### *A note for teachers*

1. On Monday and Tuesday dictate to the class the form of excuse customarily used in the school. Have one pupil write it on the board. Let pupils exchange papers while the teacher corrects the copy on the board. The outcome of this work must be that each pupil has a perfect copy in his

notebook. This should be accomplished not later than Wednesday morning.

2. Let the "Notes and Queries" be studied for Thursday.
3. Friday — Public Speaking, or Oral Composition.
4. Fill in spare time, if there is any, with oral composition based on the work being done by pupils in other classes.

#### VII. Subjects for Oral Composition

1. Why is absence bad for a pupil?
2. Why is absence bad for a class?
3. Why is absence bad for a school?
4. There are two hundred school days in a year. A school cannot do efficient work unless its attendance record averages 97.5 per cent. If a pupil is absent ten days in four weeks or twenty days, how many times at the same rate will he be absent in a year? How many pupils with perfect records will be required to offset the damage done by this one delinquent?
5. Are there any sufficient excuses for absence except illness? If so, what are they? Why are they sufficient?

#### VIII. Memorize

##### THE BUILDERS (*continued from Page 7*)

In the elder days of Art,  
Builders wrought with greatest care  
Each minute and unseen part,  
For the gods see everywhere.

Let us do our work as well,  
Both the unseen and the seen;  
Make the house, where gods may dwell,  
Beautiful, entire, and clean.

**LETTER WRITING**

**Else our lives are incomplete,  
Standing in these walls of Time,  
Broken stairways, where the feet  
Stumble as they seek to climb.**

*(Continued on Page 16.)*



## CHAPTER III

### LETTER WRITING — EXCUSES FOR TARDINESS

“An ounce of success is worth a ton of excuses.”

#### I. Problem

WRITE in the form of a business letter an excuse for tardiness. If you are tardy, you will not be permitted to enter any of your classes until you have succeeded in producing a letter which is satisfactory in content and flawless in technique down to the last dot.

#### II. Model

LINCOLN HIGH SCHOOL,  
POMONA, CALIFORNIA.

Sept. 21, 1914.

MISS SADIE JEAN FOX,  
Lincoln High School,  
Pomona, California.

DEAR MISS FOX:

I reached school at 8.01 this morning and am therefore late for my first class. This misfortune is due to no fault of my own, but to the fact that a coal wagon, which had broken down on the track, delayed my car about ten minutes. If you will excuse me, I will promise hereafter to start from home so early that no similar accident will produce a similar result.

Yours truly,

OLIVER GOLDSMITH.

#### III. Time Schedule <sup>1</sup>

*Monday*

(a) Dictation of model.

(b) Discussion of the following topics:

<sup>1</sup> TO TEACHERS. The timeschedule offered here is of course merely suggestive. Varying conditions demand various arrangements; and deviations from this and the following schedules may and should fre-

1. Point out the "Four W's."
2. Give the reason for each mark of punctuation in the model.
3. Tell whether each sentence is simple, complex, or compound.
4. Tell what part of speech each word is.
5. Why is there a period after "Mr." but none after "Miss"?
6. Explain the construction of morning, first, due, wagon, which, down, car.

*Tuesday*

- (a) Reading of minutes of Monday's lesson.
- (b) Review of Monday's lesson and of last week's "Notes and Queries."
- (c) Observe that Sentence 1 in the model states the facts of the case, that Sentence 2 offers an excuse, and that Sentence 3 contains a promise. These are the three essentials of a tardy excuse.
- (d) What is wrong with the following excuse? Why does it seem ludicrous?

DEAR MR. CORNS:

Please excuse Reginald's tardiness. He fell down in the mud. You will greatly oblige me by doing the same.

MRS. SMITH.

- (e) In the model what word or words connect Sentence 2 to Sentence 1 and Sentence 3 to Sentence 2?
- (f) Observe that these excuses are in reality business letters. You are asked to learn to write them

quently be made in order to get the best results. They are inserted in the hope and belief that they may be helpful to teachers whose experience in composition teaching is limited and to pupils who find the study of English indefinite.

with absolute accuracy because every man and woman needs this skill.

- (g) Write in class an excuse for tardiness, being careful to embody in it all of the essentials shown in the model.

*Wednesday*

- (a) Reading and discussion of the excuses written Tuesday. Writers must be ready to defend their reasons and their English.

- (b) Questions for Oral Discussion.

1. Why is tardiness bad for a school?
2. For a pupil?
3. If there are two hundred school days in a year and the superintendent expects that each school shall have a percentage of 99.5 in punctuality, how many pupils with perfect records are required to offset the sins of one boy who is tardy five times in fifty school days? If a boy is tardy five times in fifty days, he will probably be tardy twenty times in two hundred days.
4. Find, copy into your notebook, and bring to class three quotations on the subject of promptness. When the roll is called, you will be expected to answer with one of these. Quotations previously given will not be accepted. The following may help:

- (a) Procrastination is the thief of time.

EDWARD YOUNG (1684-1765).

- (b) Time, sir, time is everything. Five minutes make the difference between victory and defeat.

HORATIO NELSON (1758-1805).

- (c) I owe all that I have achieved to being ready a quarter of an hour before it was deemed necessary to be so.

ARTHUR WELLESLEY, DUKE OF WELLINGTON  
(1769-1852).

*Thursday*

- (a) Oral Composition on topics drawn from current work in other subjects.

- (b) Hand finished excuses to teacher.

*Friday*

Public Speaking. The programs for Friday should be arranged by a committee of club members appointed by the president of the club. It should include the recitation of poems, declamations, exceptionally good finished themes, debates, and short plays. The teacher should see to it that everybody takes part in these exercises, and as Critic should offer criticisms on the following Monday morning. On Friday, however, he should be seen, not heard.

**IV. Memorize**

THE BUILDERS (*continued from Page 12*)

Build to-day, then, strong and sure,  
With a firm and steadfast base;  
And, ascending and secure,  
Shall to-morrow find its place.

Thus alone can we attain  
To those turrets, where the eye  
Sees the world as one vast plain  
And one boundless reach of sky.

HENRY WADSWORTH LONGFELLOW.

## CHAPTER IV

### LETTERS OF FRIENDSHIP — YOUR SCHOOL

“Work with your eye on the clock — result misery; work with your eye on your work — result happiness.”

#### I. Problem

WRITE to a friend a letter describing your school.

#### II. Model

SHELFORD, February 22, 1813.

MY DEAR PAPA:

As this is a whole holiday, I cannot find a better time for answering your letter. With respect to my health, I am very well and tolerably cheerful, as Blundell, the best and most clever of all the scholars, is very kind, and talks to me, and takes my part.

In my learning I do Xenophon every day and twice a week the Odyssey, in which I am classed with Wilberforce, whom all the boys allow to be very clever, very droll, and very impudent. We do Latin verses twice a week, and I have not yet been laughed at. We are also exercised once a week in English composition and once in Latin composition and letters of persons renowned in history to each other. We get by heart Greek grammar or Virgil every evening. As for sermon writing, I have hitherto got off with credit.

We had the first meeting of our debating society the other day, when a vote of censure was moved for upon Wilberforce; but he, getting up, said: “Mr. President, I second the motion.” By this means he escaped.

My room is a delightful little chamber, which nobody can enter, as there is a trick about opening the door. I sit like a king, with my writing-desk before me, for (would you believe it?) there is a writing-desk in my chest of drawers, my books on one side, my box of papers on the other, with my arm-

chair and my candle, for every boy has a candlestick, snuffers, and extinguisher of his own.

Your affectionate son,  
THOMAS B. MACAULAY.

### III. Suggested Time Schedule

*Monday* — Dictation.

*Tuesday* — Notes and Queries.

*Wednesday* — Oral Composition.

*Thursday* — Oral Composition.

*Friday* — (a) Hand in Written Composition.

(b) Public Speaking.

### IV. Notes and Queries

Macaulay wrote this letter when he was not quite thirteen years old. You can probably do as well, if you try. In order to prepare to do so, answer the following questions:

1. What did Macaulay do when he grew up? If you do not know, tell how you would go to work to find out.
2. What is the subject of the whole letter? Of each paragraph? In your letter use the same paragraph subjects. Instead of your room at home, you may describe your school room.
3. How many simple sentences does the letter contain? Compound? Complex?
4. Explain the construction of: "holiday" (l. 1); "week" (l. 6); "whom" (l. 6); "twice" (l. 8); "hitherto" (l. 12).
5. (a) Had Macaulay been long at Shelford when he wrote this?  
(b) What course was he taking?  
(c) What did he have to do in English?  
(d) Find a simile.

6. Is there any practical good which can come from an exercise like this? If so, what?

### V. Oral Composition

Prepare yourself to dictate to the class without notes a letter planned after the model. Be sure that it has four paragraphs, as follows:

1. My Health.
2. My Work.
3. My Play.
4. My Room, Private Refuge, or Den.

If you do a good piece of work, your classmates and teacher will praise you. If you are careless, you may expect a storm of criticism, against which you must defend yourself as well as you can.

### VI. Written Composition

Write your letter, bring it to class, and on entering hand it to your teacher, who will proof-read it and return it to you on Monday. Write with the greatest care. Use black ink. Rewrite your letter until you are sure that it is perfect in form, spelling, punctuation, capitalization, and grammar. Gibbon rewrote the first sentence of his *Decline and Fall of the Roman Empire* no less than thirteen times. Chaucer says:

“There n’ is ne werkeman, whatever he be,  
That can both werken wel and hostile.”

One per cent will be deducted from your standing for each mistake in spelling, punctuation, capitalization, grammar, and the other essentials of good usage. If you make more than ten of these you will be required to rewrite your letter. Two

per cent will be deducted for each error in this revision. If you make more than five errors in each one hundred words, you will be required to rewrite your letter a second time. This process of revision will continue until your composition is letter perfect or until your teacher succumbs to old age. The following table of standards is suggested to teachers:

	<i>Scale of marks</i>	<i>Maximum percentage of errors allowed<sup>1</sup></i>
First Revision	— 2 for each error in one hundred words	Five in one hundred words
Second Revision	— 4 for each error in one hundred words	Three in one hundred words
Third Revision	— 8 for each error in one hundred words	One in one hundred words
Fourth Revision	— 16 for each error in one hundred words	None
Fifth Revision	“Diseases desperate grown by desperate appliance are relieved or not at all.” SHAKESPEARE.	

<sup>1</sup> This means that, if the maximum number of errors allowed be exceeded, the composition must be rewritten.

## VII. Memorize

### THE RIGHT WAY TO READ

We get no good

By being ungenerous, even to a book,  
 And calculating profits, — so much help  
 By so much reading. It is rather when  
 We gloriously forget ourselves and plunge  
 Soul-forward, headlong, into a book's profound,  
 Impassioned for its beauty and salt of truth —  
 'T is then we get the right good from a book.

ELIZABETH BARRETT BROWNING.



## CHAPTER V

### PROOF-READING

“Genius is only a very great capacity for taking pains.”

#### I. Introduction

THE subject of this chapter is the correction of proof. When the type is set in a printing-office, the first impression, called a proof, is sent for correction to an employee called a proof-reader, and then to the editor, or to the author. The mistakes are corrected by means of a system of shorthand which is described in full on Page 2550 of Webster's *New International Dictionary*.<sup>1</sup> In the correction of themes teachers, as far as possible, will use the proof-readers' signs to indicate mistakes. A knowledge of them is a necessary part of a liberal education; and, since thousands of people earn their living by reading proof, it may have a direct vocational value. Moreover, nearly every person is called upon occasionally to read proof.

#### II. Time Schedule

##### *Monday*

Write these questions and the answers in ink in your notebook:

What mark signifies

1. Delete or expunge?
2. A space or more space between words, letters, or lines?

<sup>1</sup> If dictionaries are scarce, certain members of the club (or class) may be appointed as a committee to find the answers and report them to the others.

3. Less space or no space between words or letters?
4. Carry a word farther to the left? To the right?
5. Indent?
6. Straighten a margin?
7. Make new paragraphs?
8. Put in italics?
9. Put in small capitals?
10. Put in capitals?
11. Transpose?
12. Put in small letters a word or letter that is in capitals?

*Tuesday and Wednesday*

1. Learn the answers to Monday's questions.
2. Dictation and correction, by the signs, of the following verses, which in themselves constitute a system of shorthand. This exercise will also extend through Wednesday.<sup>1</sup>

**AN A-Z (AISY) METHOD FOR MARKING THEMES**

**A** is for Accurate; you have not said  
Precisely the thing that you had in your head.

**B** is for Bravo; it means you have won  
Your teacher's approval; your work is well done.

<sup>1</sup> Every school has, or should have, some system of shorthand to supplement the standard proof-readers' signs. Of these systems it may be said: "T is with our systems as our watches; no two go just alike, yet each believes his own." These verses constitute such a system, probably neither better nor worse than hundreds of others. Pupils whose teachers use "The A-Z Method" will perceive that the scheme consists in indicating a mistake in grammar by placing a G in the margin of a composition opposite the line containing the error, etc. One letter thus means as much as a whole couplet. The verses at least have the merit of being easily memorized and remembered by pupils and the corrections do not much fatigue a teacher's fingers. It may be added that a standard system of marks universally used would be a blessing to the human race.

- C** stands for Construction; your sentence is weak  
Because it was not built with care, so to speak.
- D** is for Doubtful; your meaning's in doubt;  
Ambiguity's fatal; cast the oaf out.
- E** is for Emphasis; points that are strong  
First or last in the theme or the sentence belong.
- F** is for Facts; you will scribble in vain  
If a grip on these churls you don't get and retain.
- G** is for Grammar; your grammar's at fault;  
On the fortress of syntax you've made an assault.
- H** is for Hackneyed; the story you've told  
In the days of Nebuchadnezzar was old.
- I** stands for Instructions. Learn to obey.  
He who humbles himself is exalted, they say.
- J** is for Joining; each sentence should lead  
By an easy transition from those which precede.
- K** is for Key-Word; your title should be  
To open your subject an accurate key.
- L** is for Length; your story's too long;  
Brevity marks most writing that's strong.
- M** is for Manuscript. Do please take pains.  
Careless handwriting does not bespeak brains.
- N** is for Number; pray take it from me  
That subject and verb should in number agree.
- O** is for Order; your words are arranged  
In an order which may to advantage be changed.
- P** Punctuation! Such errors can mostly be traced  
To a lack of grammatical training, — or haste.
- Q** stands for Quotation. Quotation marks show  
How much of your wit to others you owe.
- R** stands for Redundant. Pray note and take heed:  
Don't repeat words or thoughts unless there is need.

**S** is for Spelling; you've misspelled a word;  
Noah Webster will teach you wherein you have erred.

**T** is for Tense; don't flounder and flop  
From Father Time's feet to Eternity's top.

**U** is for Unity; ash-pile and dough  
Were never designed in the parlor to go.

**V** is for Vulgar, and slang is a thing  
That a parrot can use as well as a king.

**W** is for Words; they are quaint in their ways;  
Some other word here will better the phrase.

**X** stands for Unknown. Your error to find  
As an X-ray employ right now your own mind.

**Y** is for Youth; if you're indolent now,  
You'll be ditto when age has wrinkled your brow.

**Z** is for Zero; pray take up your pen,  
And with painstaking care write this paper again.

### Thursday

#### Notes and Queries

1. What part of speech is each word in *A*?
2. What kind of sentence is *B*?
3. Define "ambiguity" and "oaf."
4. What are the emphatic places in a sentence?
5. What is a metaphor? Explain the metaphor in *G*.<sup>1</sup>

<sup>1</sup> A *simile* is an expressed comparison between two things or persons that are essentially unlike. For instance, when Goldsmith, in writing of a village preacher, said he stood

"As some tall mount, that rears its awful form,  
Swells from the plain and midway leaves the storm;  
Though round its base the rolling clouds are spread,  
Eternal sunshine settles on its head,"

he used what has been called the best simile in the English language. A *metaphor* is an implied *simile*. Thus Burns, in the line,

"Of night's black arch the keystone,"

6. Define "hackneyed." Write a note of 25 words about Nebuchadnezzar.
7. Explain the oxymoron <sup>1</sup> in *I*.
8. How are the couplets in this poem joined?
9. What figure of speech have we in *K*?
10. What is brevity? Why is it "the soul of wit"?
11. What does *M* mean?
12. What kind of sentence is *N*?
13. Is it vulgar to punctuate correctly?
14. Why do so many people find it hard to punctuate correctly?
15. Define "redundant." See the dictionary.
16. Find in the verses an example of "redundancy."
17. In what tense is it best to write a story?
18. How many ideas should a sentence contain? A paragraph? An essay? A poem? A novel? A play?
19. What is slang? What can you say for it? Against it?

### III. Memorize

#### COLUMBUS

Behind him lay the gray Azores,  
 Behind the Gates of Hercules;  
 Before him not the ghost of shores,  
 Before him only shoreless seas.  
 The good mate said: "Now must we pray,  
 For lo! the very stars are gone.  
 Brave Admiral, speak, what shall I say?"  
 "Why, say, 'Sail on! sail on! and on!'"

implies that the hour of twelve midnight is like the keystone of an arch, as the figure XII on the face of a clock occupies the same relative position as that of a keystone in an arch.

<sup>1</sup> An *oxymoron* (Greek *oxy* = "sharp" + *moron* = "foolishness") is a phrase or sentence which, though nonsense when taken literally, yet really contains much wisdom. "Make haste slowly" is a good example of *oxymoron*.

"My men grow mutinous day by day;  
 My men grow ghastly wan and weak."  
 The stout mate thought of home; a spray  
 Of salt wave washed his swarthy cheek.  
 "What shall I say, brave Admiral, say,  
 If we sight naught but seas at dawn?"  
 "Why, you shall say at break of day,  
 'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,  
 Until at last the blanched mate said:  
 "Why, now not even God would know  
 Should I and all my men fall dead.  
 These very winds forget their way,  
 For God from these dread seas is gone.  
 Now speak, brave Admiral, speak and say" —  
 He said: "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate:  
 "This mad sea shows his teeth to-night.  
 He curls his lip, he lies in wait,  
 With lifted teeth, as if to bite!  
 Brave Admiral, say but one good word:  
 What shall we do when hope is gone?"  
 The words leapt as a leaping sword:  
 "Sail on! sail on! sail on! and on!"

Then, pale and worn, he kept his deck,  
 And peered through darkness. Ah, that night  
 Of all dark nights! And then a speck —  
 A light! A light! A light! A light!  
 It grew, a starlit flag unfurled!  
 It grew to be Time's burst of dawn.  
 He gained a world; he gave that world  
 Its grandest lesson: "On! sail on!"

JOAQUIN MILLER.

## CHAPTER VI

### THE CORRECTION OF THEMES

"Knowledge is of two kinds: we know a subject ourselves or we know where we can find information upon it."

#### I. Introduction

THE object of this chapter is to furnish in a compact form an explanation of the principles back of the statements made in the "A-Z Method." It really contains a brief treatise on the principles of rhetoric. It may be used either for recitation or for reference. It is designed, however, to cover only those points which experience has shown to be peculiarly difficult for high-school pupils.

#### II. Explanation of the A-Z Method

##### A. Accuracy

Always to say exactly what you mean and mean exactly what you say is difficult. Not to do so is to be misunderstood or ridiculous.

Note the fault in each of these sentences and rewrite it so as to eliminate the inaccuracy:

1. "In 1709 was born a most eccentric, gruff, and fat old man." — *Essay by a Pupil in High School.*
2. "Between 1759 and 1760 Dr. Samuel Johnson wrote a dictionary of the English language." — *Ibid.*
3. "New York is larger than any city in America." — *Ibid.*
4. "One sees him sitting at the table writing *Paradise Lost*, while his daughters unwillingly read to him." — *Ibid.*
5. "Venice is a city in Italy built on water. Its longest

bridge expands the Grand Canal, which is 158 feet long." — *Ibid.*

6. "Longfellow was married twice, both his wives having died." — *Ibid.*
7. *A Case of Gravity.* — The latest Boston story is about a small child who fell out of a window. A kind-hearted lady came hurrying up with the anxious question, "Dear, dear! How did you fall?"

The child looked up at the questioner and replied, in a voice choked with sobs, "Vertically, ma'am." — *Tit-Bits.*

8. *A Docile Gun.* — The *Daily Chronicle* on the latest submarine: "It will also be equipped with a quick-firing gun, which disappears when the vessel is submerged." This is far the best arrangement; it would never do for it to be left floating where any passer-by could pick it up. — *Punch.*
9. *Hardly Possible.* — Riding in an omnibus up Regent Street last evening, I heard an old lady annoying the other passengers by her remarks. The conductor remonstrated with her, saying, "Ma'am, remember you are in a public vehicle, and behave as such." — *C. G., in the London Spectator.*

### B. Bravo!

Teachers should use this mark often. It is better to concentrate attention on what is good than on what is bad. The world forgets or overlooks the errors of great men, but remembers their positive achievements. Let us revise Antony's statement thus:

"The good deeds which men do live after them;  
The bad should be interred with their bones."

### C. Construction

The construction of sentences is an art which it takes years to acquire, but these hints may help:

1. Buy and study Bartlett's *Dictionary of Familiar Quotations*. It is one of the greatest books that America has produced. Some people use it more than any other



book. Your father might be induced to buy it for you as a present.

2. Keep a notebook and enter therein any sentence which you particularly like.
3. Observe that skillful writers obtain variety in sentence structure by using a judicious mixture of simple, compound, and complex, long and short, loose, periodic, and balanced sentences. Try to use a reasonable number of complex sentences.
4. Contrast your own sentence structure with that of your favorite author or with the models for composition in this book.

#### D. *Doubtful*

A statement is ambiguous when it may mean two or more things. Note the following and rewrite them in such a fashion that their meaning will be unmistakable:

1. The minister's resignation was admirable.
2. Jack promised him never to abandon his friends.
3. The janitor was discharged from the position which he had held for eight years on account of his indolence.
4. D's fortune is equal to half of E's, which is ten thousand dollars.
5. The Romans understood liberty at least as well as we.
6. The aviator was a sober man; he had not taken a drop for two years.

#### E. *Emphasis*

The beginning and end are the emphatic places in a sentence. Emphasis should be secured, not by italics, but by placing important words first or last. A deviation from the usual order will also emphasize a word. In rare cases the repetition of words will secure the same result. Note these examples:

1. *Great* is Diana of the Ephesians.
2. The boy — oh! *where* was he?
3. The truth, the *whole* truth, and *nothing but* the truth.

*F. Facts*

Facts are the soul of composition. If you have something to say, and if you tell the truth, you can hardly fail as a writer or speaker. The greatness of books depends on their contents. Too much pains cannot be taken in gathering facts. Don't deceive yourself with the idea that you can dash off a composition in fifteen minutes without knowing anything about the subject.

The stock in trade of the professional humorist consists largely of sarcasm aimed at ignorance of facts. For example:

1. In a certain textbook on arithmetic designed for use in schools appears the following ingenious problem: "A cannon ball travels 540 feet in one second. How far will it be from the muzzle of the gun after the lapse of thirty-five minutes?" — *Sacred Heart Review*.
2. The little agricultural village had been billed with "Lecture on Keats" for over a fortnight. The evening arrived at length, bringing the lecturer ready to dis-course on the poet. The advertised chairman, taken ill at the last moment, was replaced by a local farmer. This worthy introduced the lecturer and terminated his remarks by saying: "And now, my friends, we shall soon all know what I personally have often wondered — what are Keats?" — *Pittsburgh Chronicle-Telegraph*.
3. Old Lady — "I've brought back this war-map you sold me yesterday, Mr. Brown. It's not up to date. I've been looking all the morning for Armageddon, and can't find it marked anywhere." — *Punch*.
4. "Papa, what is an escutcheon?"  
 "Why?"  
 "This story says there was a blot on his escutcheon."  
 "Oh, yes! An escutcheon is a light-colored vest. He had probably been carrying a fountain pen." — *Houston Post*.
5. Mischa Elman tells a story of his early youth. He was playing at a reception given by a Russian prince, and played Beethoven's *Kreutzer Sonata*, which has several

long and impressive rests in it. During one of these rests a motherly old lady leaned forward, patted him on the shoulder, and said: "Play something you know, dear." — *Argonaut*.

### G. Grammar

#### I. Answer the following questions:

- (a) State the rule for the agreement of subject and verb.
- (b) What do adverbs modify?
- (c) What caution must be exercised in the use of the definite article?
- (d) In the use of coördinate conjunctions?
- (e) What is a restrictive clause? How may it be recognized?  
Why should it not be set off by a comma?
- (f) What is a dangling participle?
- (g) A cleft, or split, infinitive?

#### II. Correct the following sentences, and tell what is the matter with each:

1. While gone, his house burns down.
2. While bathing in the river at the foot of Riopelle St., a \$20.00 watch was lost by James Grogan yesterday.
3. Each of the four rules are as important as the other.
4. When seven years of age, Lincoln and his parents went to Illinois.
5. Each one washed their face.
6. Give that book to John or I.

### H. Hackneyed

"Hackneyed" means "worn out," "battered," "decrepit," "second-hand," "on the verge of collapse." Do your own thinking and writing. Don't repeat like a parrot the stock phrases of other people. Morally, the person who passes off as his own the ideas of another is a thief. Intellectually, he is a pauper. Artistically, he is a pest and a bore.

#### I. Instructions

The ability to follow instructions is a prerequisite to

the ability to command. If you wish to rise in the world you must learn to do what you are told. It involves the will to do right and an intelligent comprehension of the task to be done. Some years ago there was an outcry in Chicago to the effect that high-school graduates were worthless as employees. Accordingly a committee of high-school teachers waited on various business men for the purpose of finding out what sort of training they deemed desirable. Almost to a man they replied: "We want boys and girls who have been trained to do what they have been told."

### *J. Joining*

In the following poem, note how the italicized words hook the sentences together. Apply the same test: (1) To the editorials in to-day's paper; (2) To your own compositions.

*Mary* had a little *lamb*,  
*Its* fleece was white as snow.  
 And everywhere that *Mary* went  
 The *lamb* was sure to go.

*He* followed *her* to school one day,  
*Which* was against the rule,  
 For *it* made the children laugh and play  
 To see that *lamb* in school.

A distinguished French writer, Taine, says that the whole art of composition consists in writing with hooks and eyes.

### *K. Key-Words*

The title of a book or a composition should be brief and should arouse curiosity sufficient to lead people to read what follows. The best titles consist of single words or phrases. Verbs, adjectives, and adverbs should be avoided in titles. All nouns in titles should begin with capital letters.

*L. Length*

The length of a composition should be determined by the importance of the subject and the character of the audience. Brevity is usually, though not always, the soul of wit. One rule is, however, universally applicable: "Stop a little before you reach your wit's end."

*M. Manuscript*

Each school should have a standard form for the preparation of manuscript. It is important that students in all classes observe the following points in this connection:

1. Use the standard paper of the school.
2. Use black ink and good pens.
3. Write legibly.
4. Write on only one side of the paper.
5. Watch your margins.
6. Number each page.
7. Write your name and the title of your theme on each page.

*N. Number*

The subject should agree with the verb in number and in person.

*O. Order*

I. Order is heaven's first law. Put your ideas in an order determined by a definite plan. There are several good arrangements:

1. The order of time. Arrange your items in the order in which they occurred.
2. The order of logic. Put the cause first and the result last.
3. The order of climax. Begin with the least and end with the most striking item.
4. The military order. Put first your second best and end with your best point.

II. Modifiers should stand close to the words they modify. Observe how the shifting of the word "only" shifts the meaning of these sentences:

1. Only John and I go to ball games in the summer.
2. John and I only go to ball games in the summer.
3. John and I go only to ball games in the summer.
4. John and I go to ball games only in the summer.

### P. Punctuation

I. Learn by heart the following:

**THEOREM:** *The Fundamental Law of Punctuation* is that words, phrases, and clauses which are logically disjoined shall be set off by marks of punctuation.

**COROLLARY I.** From this fundamental law is derived the *Law of Isolating Parenthetical Expressions*. This provides that vocatives, explanatory expressions, and non-restrictive clauses shall be set off by commas.

**COROLLARY II.** The need of having large marks to distinguish large breaks in syntax from small results is the *Law of Gradation*, which requires that we shall use a period at the end of a sentence, and a semicolon at the end of a main clause in a compound sentence.

**COROLLARY III.** The fundamental law conversely requires that we shall not separate expressions that are closely united by the bonds of logic or grammar. Hence it follows that there must be no comma between a restrictive clause and its antecedent, between a subject and its verb, or between a verb and its object. There may, however, be two commas, when they are required by the law of isolating parenthetical expressions.

II. Answer the following questions:

1. When is it proper to use a semicolon in a simple sentence? In a complex sentence? In a compound sentence? See Corollary II.
2. When is it proper to use one comma between the subject and verb? Between the verb and object? Why? See Theorem.
3. When is it proper to use two commas between the

subject and verb? Between the verb and object? Why? See Theorem.

4. What is the rule for punctuating words in a series? Answer: Do it thus: "Tom, Dick, and Harry"; "England, France, and Germany." Remember, however, that a series means three or more items.
5. What is the rule for punctuating two or more adjectives preceding one noun? Answer: "It is best never to use more than one adjective before one noun." Lowell's rule was: "Cut out the adjectives and adverbs. Let the nouns and verbs do the work." If you must use several adjectives the rule is this: 1. Adjectives of the same class are to be separated by commas; as "A red, white, and blue flag." 2. Adjectives of different classes are not to be separated; as, "A fine bright moonlight night."

III. Some relative clauses are essential to the meaning of the sentences in which they stand; they cannot be removed without reducing them to nonsense. Examine the following sentences and tell which clauses can be removed and which cannot without destroying the meaning:

1. He who buys needs a hundred eyes, while he who sells has occasion for only one. — *Italian Proverb.*
2. All's well that ends well. — *Shakespeare.*
3. Here lies our sovereign lord, the King,  
Whose word no man relies on;  
He never says a foolish thing  
And never does a wise one.  
*Earl of Rochester.*
4. Here thou, great Anna, whom three realms obey  
Dost sometimes counsel take and sometimes tea.  
*Pope.*
5. Errors, like straws, upon the surface flow;  
He who would search for pearls must dive below.  
*Dryden.*
6. Uneasy lies the head that wears a crown.  
*Shakespeare.*
7. It is unreasonable and unwholesome in all months that  
have not an R in their name to eat an oyster.  
*Butler, Dyer's Dry Dinner. (1599.)*

8. They were at their wits' end, which was no long journey.
9. Some village Hampden, that with dauntless breast  
The little tyrant of his fields withstood,  
Some mute inglorious Milton here may rest,  
Some Cromwell, guiltless of his country's blood.  
*Gray.*
10. Here lies Nolly Goldsmith, for shortness called Noll,  
Who wrote like an angel and talked like poor poll.  
*Garrick.*

Observe: (1) that those clauses which cannot be removed narrow or restrict the number of objects to which their antecedents can refer, while those which can be removed simply add some information; (2) that these subtracting clauses are called restrictive and these adding clauses non-restrictive; (3) that restrictive clauses are closely and non-restrictive loosely connected with their antecedents; and (4) that, in consequence, the fundamental law of punctuation requires that restrictive clauses shall not be separated from their antecedents by commas, but that non-restrictive clauses shall be.

This rule is important. Unless you know it and can apply it, you cannot be sure of punctuating correctly any sentence that contains a relative clause.

**EXERCISE:** Find in this book five restrictive and five non-restrictive clauses.

### *Q. Quotations*

If you quote, use quotation marks. Otherwise you are guilty of larceny. The following story illustrates the value of an apt quotation and at the same time shows how quotation marks should be used:

At a recent election the candidate was "heckled" by the local butcher. At last he grew tired of it, and hinted that the man was wasting time by asking silly questions.

The butcher, enraged, retorted:



"If I had you in my sausage-machine I'd make mincemeat of you."

The candidate turned to him, and asked gently:

"Is thy servant a dog that thou shouldst do this thing?"<sup>1</sup> — *Tit-Bits*.

### R. Repetition

I. The technical name for the unskillful repetition of words or ideas is tautology. Avoid it, lest you fall into pitfalls like the following:

1. "During the entire treatise fragments of humor are scattered throughout." — *Johnny Jones*.
2. "Let observation, with extensive view, Survey mankind from China to Peru." — *Samuel Johnson*.

II. Sometimes, however, words are purposely repeated to secure effect. This is called *anaphora*. Note these examples:

1. Government of the people, by the people, and for the people. — *Abraham Lincoln*.
2. That it exists cannot be denied. That it is an evil cannot be denied. That it is a growing evil cannot be denied. — *Macaulay*.

### S. Spelling

I. The following words are fairly entitled to be called the hundred worst words. Probably they are more often misspelled by high-school pupils than are any other 100 words in the language:

1 accept	10 benefit	19 diner	28 except
2 accommodate	11 business	20 dining	29 forty
3 affect	12 calendar	21 dinner	30 forty-five
4 all right	13 committee	22 disappear	31 fourth
5 already	14 complement	23 disappoint	32 government
6 angel	15 compliment	24 effect	33 grammar
7 angle	16 describe	25 eighth	34 hoping
8 athletics	17 din	26 equal	35 hopping
9 believe	18 dine	27 equation	36 immediately

<sup>1</sup> 2 Kings, viii, 13.

37 judgment	53 plain	69 refer	85 truly
38 laboratory	54 plane	70 referred	86 two
39 lead	55 planed	71 seize	87 until
40 led	56 planned	72 separate	88 village
41 loose	57 precede	73 shepherd	89 villain
42 lose	58 prejudice	74 siege	90 weather
43 losing	59 preparation	75 similar	91 weird
44 necessary	60 principal	76 stationary	92 where
45 niece	61 principle	77 stationery	93 whether
46 ninety	62 privilege	78 stopped	94 which
47 occasion	63 proceed	79 studying	95 whose
48 occurred	64 professor	80 there	96 writ
49 parallel	65 quiet	81 their	97 write
50 Parliament	66 quite	82 to	98 writer
51 peace	67 receive	83 together	99 writing
52 piece	68 recommend	84 too	100 written

Define each of these words, spell it, and use it in a sentence.

#### II. Some results of careless spelling:

1. I was helled for an hour in the office. *Tardy Pupil.*
2. We ascended Vesuvius to see the creator smoke.

*One who is not intentionally blasphemous.*

III. Capitalization is one branch of spelling. The fundamental law of capitalization is: "All proper names must be capitalized." Why do we write this sentence thus: "The Franklin High School is the largest high school in Athens"?

IV. The spelling of the possessive case is a source of trouble to many high-school pupils. Pray remember:

1. The possessive singular of nouns is formed by adding 's to the nominative singular. Example: Nominative, "boy"; Possessive, "boy's."
2. The possessive plural of a noun is formed by adding an apostrophe to the nominative plural. Example: Nominative, "boys"; Possessive, "boys'."
3. If the singular ends in s, the preceding rules hold.

Thus we write: "Burns's poems"; "Dickens's novels."

4. Apostrophes are never used to form the possessive case of pronouns.
5. The possessive plural of "man" is "men's"; of "woman," "women's"; of "child," "children's"; of "ox," "oxen's."

#### *T. Tense*

1. If you begin a story in the present tense, use the present tense throughout.
2. If you begin with the past tense, use the past tense throughout.

#### *U. Unity*

1. The law of sentence unity requires that each sentence should contain only one idea.
2. The law of paragraph unity requires that each paragraph should contain only one topic.
3. The law of unity also requires that each composition have only one subject.

Compositions are like houses. Each paragraph is a room. If the laws of unity are observed, the effect is agreeable; it is like that produced by a respectable home, in which the right things are in each room. If the laws of unity are violated, the composition becomes as unattractive as the cabin of a shiftless family in which the same room is occupied by the piano, the trundle bed, the washtub, and the cooking-stove. A lack of unity ruins the effect of a composition. Concentrate your effort always on one point. Do not divide your forces. A composition without unity is a mob; with unity, an army.

#### *V. Vulgarity*

Never use a word that is not modern, national, and reputable. Otherwise you will endanger your reputa-

tion and will run some risk of being misunderstood. Some slang phrases are clever; so, too, are some jokes; but both slang and jokes become wearisome after one has heard them repeatedly. Somebody has defined slang as an invention of the Arch Enemy to enable wretched unideaed persons to chatter. Amuse yourself by translating into English, if you can, the following weird sentences:

1. The Swede was dispert because the gent threw him down.
2. He sure is some swimmer.
3. The Georgia peach pulled several good stunts.
4. The easy mark was up against the real thing.
5. When it comes to a jolly, you are there with the goods.
6. It is better to be the main stem in Fostoria than to cut no ice in little old New York.
7. The scrappy kid thought it was up to him.

#### *W. Words*

I. Never use a word unless you know what it means. Consult the dictionary. The following sentences afford "horrible examples" of the results of carelessness in this particular:

1. Me and ma has been in Paris so long you might call us Parisites. We think the Apollo Belladonna and the Dying Gladiolus just lovely.
2. What is more sympathetic than a lost baby?
3. The gods intercepted in their favor.
4. The orator's perforation was grand.
5. Chiasmus is the inversion of words which have subsequently been referred to in the preceding word or phrase.
6. He went abroad to study moderate languages.
7. Our stock is full paid and non-accessible.
8. We are studying dismal fractions.
9. The Crusaders fought with the infielders.
10. The Pope lives in a vacuum.

II. "Very." Use this word sparingly.

III. Write sentences containing each of the following pairs of words:

- (a) "Affect" and "effect."
- (b) "Coherent" and "adherent."
- (c) "In" and "into."
- (d) "There" and "their."
- (e) "Two" and "couple."
- (f) "Middle" and "center."
- (g) "A" and "an."
- (h) "Expose" and "exposition."

IV. Write a sentence containing "to," "too," and "two."

V. The definite article must never be used except under the following conditions:

1. When it precedes a noun that refers and can refer to only one thing or person; as, for example, "the definite article," "the President," "the White House."
2. When the person or thing to which it refers has been defined by something which precedes.
3. When the noun which it precedes is followed by a restrictive phrase or clause.

VI. The following jokes illustrate the fact that a nice sense of the value of words may bring sweetness and light into life:

1. "What is the difference," asked the teacher, "between caution and cowardice?"

Johnny, who observed things carefully for so youthful a person, answered:

"Caution is when you're afraid and cowardice is when the other fellow's afraid." — *Ladies' Home Journal*.

2. Rich Papa — "You foolish girl, that English nobleman who's courting you really does n't look on you as his equal."

Wilful Heiress — "I don't care for that, papa, as long as he's my peer." — *Tit-Bits*.

3. He — "Can you suggest a title for my new book?"  
 She — "What is it about?"  
 He — "England's most famous battles."  
 She — "Ah! Why not call it 'Scraps of English History'?" — *Tit-Bits*.
4. Among the Monday morning culprits haled before a Baltimore police magistrate was a darky with no visible means of support.  
 "What occupation have you here in Baltimore?" asked His Honor.  
 "Well, jedge," said the darky, "I ain't doin' much at present — jest circulatin' round, suh."  
 His Honor turned to the clerk of the court and said: "Please enter the fact that this gentleman has been retired from circulation for sixty days." — *Green Bag*.

#### X. *The Unknown Quantity*

Often it is best for pupils to discover their own mistakes. This letter means that you have made an error and that the teacher expects you to find it. Turn the X-ray of your mind on the line, determine what is wrong, and make the necessary corrections.

#### Y. *Youth*

Modern science has proved that the habits formed before the age of twenty-one are the habits that last throughout life. After that age the gray matter of the brain becomes set, so to speak, so that it is as hard to make an impression on it as it is to make a dent in a block of solid concrete. The moral is obvious. Force yourself to be industrious now; if you do not, you cannot do it later. If you do, it will become second nature. Good habits are as easily formed as are bad ones. *Verbum sapienti.*

#### Z. *Zero*

A very wise man once loved to say: "Let us proceed slowly that we may the sooner make an end." The

Romans had a good maxim, *Festina lente*. Haste makes waste. Hurry is the mother of delay. Do your work carefully. Then you will not have to do it over.<sup>1</sup>

<sup>1</sup> Most printing offices have what are called style books or form sheets. In these minute directions are laid down for the instruction of authors, compositors, and proof-readers on such matters as punctuation, capitalization, the use of abbreviations, spelling, etc. It is desirable that every school also have its style book or form sheet. The *Handbook of Style* in use at The Riverside Press, which may be procured for 50 cents from Houghton Mifflin Company, is an admirable one. Frequently the editor of a local newspaper is glad to help a school by furnishing copies of his form sheet.

## CHAPTER VII

### LETTERS OF FRIENDSHIP — YOUR DAY

“The gods look with favor on superior courage.”

#### I. Problem

WRITE a letter describing the manner in which you ordinarily spend each day.

#### II. Model

*Robert Louis Stevenson to Sidney Colvin*<sup>1</sup>

608 BUSH ST., SAN FRANCISCO,  
January 10, 1880.

MY DEAR COLVIN:

This is a circular letter to tell my estate fully. You have no right to it, being the worst of correspondents, but I wish to efface the impression of my last, so to you it goes.

Any time between eight and half-past nine in the morning a slender gentleman in an ulster, with a volume buttoned into the breast of it, may be observed leaving No. 608 Bush and descending Powell with an active step. The gentleman is R. L. S.; the volume relates to Benjamin Franklin, on whom he meditates one of his charming essays. He descends in Sixth on a branch of the original Pine Street Coffee House, no less; I believe he would be capable of going to the original itself, if he could only find it. In the branch he seats himself at a table covered with waxcloth, and a pampered menial, of High Dutch extraction, and, indeed, as yet only partially extracted, lays before him a roll, a pat of butter, and a cup of coffee, all, to quote the deity, very good. A while ago, and R. L. S. used to find the supply of butter insufficient; but he

<sup>1</sup> From *Letters and Miscellanies of Robert Louis Stevenson. Selected and edited by Sidney Colvin*, vol. 1, p. 108. By permission of Charles Scribner's Sons.



has now learned the art to exactitude, and butter and roll expire at the same moment. For this refection, he pays ten cents, or five pence sterling.

Half an hour later the inhabitants of Bush Street observe the same slender gentleman armed, like George Washington, with his little hatchet, splitting kindling, and breaking coal for his fire. He does this quasi-publicly upon the window-sill; but this is not to be attributed to any love of notoriety, though he is indeed proud of his prowess with the hatchet (which he persists in calling an axe) and daily surprised at the perpetuity of his fingers. The reason is this: that the sill is a strong supporting beam, and that blows of the same emphasis in other parts of his room might knock the entire shanty into hell. Thenceforth, for from three to four hours, he is engaged darkly with an ink-bottle.

His next appearance is at the restaurant of one Donadiou in Bush Street, between Dupont and Kearney, where a copious meal may be procured for the sum of four bits, *alias* fifty cents, i.e., *2s. 2d.* sterling. He is again armed with a book, but his best friends will observe with pain that he seems at this hour to have deserted the more serious studies of the morning. When last observed, he was studying with apparent zest the exploits of one Rocamboley by the late Vicomte Ponson du Terrail.

Then the being walks; where, it is not certain. But by about half-past four a light beams from the window of 608 Bush, and he may be observed sometimes engaged in correspondence, sometimes again plunged in the mysterious rites of the forenoon. About six he returns to the Branch Original, where he once more imbrues himself to the worth of fivepence in coffee and roll. The evening is devoted to writing and reading, and, by eleven or half past, darkness closes over this weird and truculent existence.

Ever your  
R. L. S.

### III. Suggested Time Schedule

#### *First Week*

*Monday* — Dictation, Notes, and Queries.  
*Tuesday* — “ “ “ “

*Wednesday* — Dictation, Notes, and Queries.

*Thursday* — “ “ “ “

*Friday* — Program.

- (a) Biography of Robert Louis Stevenson.
- (b) *Treasure Island*.
- (c) *Dr. Jekyll and Mr. Hyde*.
- (d) *Kidnapped*.
- (e) Recitation. (One of Stevenson's poems.)
- (f) *The Wrecker*.
- (g) Critical Essay. (His Place in Literature.)
- (h) “ “ (His Poems.)
- (i) “ “ (His Essays.)
- (j) His Farewell Poem.

*Second Week*

*Monday*

Oral Composition. Letters by pupils about their own days, to be read and criticized.

*Tuesday*

- (a) Written Composition. Letters read on Monday to be corrected and handed to the teacher.
- (b) Review of Proof-reading.

*Wednesday*

- (a) Compositions returned.
- (b) Discussion of mistakes.
- (c) Oral Composition.

*Thursday*

Prepared recitation on mistakes.

*Friday*

Program — Reading of best letters and recitation of poems.

**IV. Notes and Queries**

1. Who were Stevenson and Colvin?
2. What is a circular letter?

3. Be sure that you understand every word.
4. Look up the derivation of *ulster*.
5. What is the subject of each paragraph?
6. Point out the "Four W's" of each paragraph.
7. Tell whether each sentence is simple, complex, or compound.
8. Write an essay of one hundred words on Benjamin Franklin.
9. Observe that Stevenson uses concrete terms. Instead of "breakfast," he says "coffee, a roll, and a pat of butter." Which expression is more vivid?

## V. Memorize

### UNCONQUERED

Out of the pit that covers me,  
Black as the Pit from pole to pole,  
I thank whatever gods may be  
For my unconquerable soul.

In the fell clutch of circumstance  
I have not winced nor cried aloud.  
Under the bludgeonings of chance  
My head is bloody, but unbowed.

Beyond this place of wrath and tears  
Looms but the horror of the shade,  
And yet the menace of the years  
Finds, and shall find, me unafraid.

It matters not how strait the gate,  
How charged with punishments the scroll,  
I am the master of my fate:  
I am the captain of my soul.

WILLIAM ERNEST HENLEY.

## CHAPTER VIII

### LETTERS OF FRIENDSHIP — YOUR YEAR

"A scholar is a man who reads Plato with his feet on the fender."

#### I. Problem

WRITE a letter to a friend describing the manner in which you have spent the last year.

#### II. Model

CALCUTTA, Nov. 30, 1836.

DEAR ELLIS:

How the months run away! Here is another cold season: morning fogs, cloth coats, green pease, new potatoes, and all the accompaniments of a Bengal winter. As to my private life, it has glided on, since I wrote to you last, in the most peaceful monotony. If it were not for the books which I read, and for the mental and bodily growth of my dear little niece, I should have no mark to distinguish one part of the year from another. Greek and Latin, breakfast, business, an evening walk with a book, a drive after sunset, dinner, coffee, my bed — there you have the history of a day. My classical studies go on vigorously. I have read Demosthenes twice — I need not say with what delight and admiration. I am now deep in Isocrates, and from him I shall pass to Lysias. I have finished Diodorus Siculus at last, after dawdling over him at odd times ever since last March. He is a stupid, credulous, prosing old ass; yet I heartily wish that we had a good deal more of him. I have read Theocritus again and like him better than ever. As to Latin, I made a heroic attempt on Pliny's "Natural History," but I stuck after getting through about a quarter of it. I have read Ammianus Marcellinus, the worst written book in ancient Latin. I am now busy with Quintilian and Lucan, both excellent writers. I am glad

that you have so much business, and sorry that you have so little leisure. Remember me most kindly to Mrs. Ellis.

Ever yours affectionately,

T. B. MACAULAY.

### III. Time Schedule

#### *Monday — Organization*

1. Make an outline of this letter showing: (a) how it should be divided into paragraphs; (b) the subject of each paragraph; (c) the subject of the whole letter.
2. Where is Calcutta?
3. Who was Macaulay?
4. Name five Greek and four Latin authors not mentioned in this letter.
5. Point out in Macaulay's letter an example of antithesis.
6. Point out one simple, one compound, and one complex sentence.
7. Go without your book to the blackboard and write from dictation the model or such portions of it as your teacher may select.<sup>1</sup>

#### *Tuesday — Oral Composition*

Three-minute speeches on the following topics:

1. The "Four W's" in the Model.
2. Calcutta.
3. Macaulay in India.
4. Demosthenes.
5. Lysias.
6. Theocritus.
7. Pliny.
8. Quintilian.
9. Lucan.

<sup>1</sup> The following plan interests pupils and at the same time affords an invaluable exercise in spelling, punctuation, handwriting, indentation, and margins: (1) Divide the class into rival factions. (2) Have them correct and mark each other's work by means of the proof-readers' signs and the "A-Z Method." (3) Deduct a fixed amount from his own mark for each mistake not discovered by the marker.

10. The Reading Habit.
11. The Five Best Books.
12. The Ten Best Books.

*Wednesday — Oral Composition*

Plan a letter describing your life for the last year in general, and in particular discussing the books you have read during that time. Include the following topics, allotting a paragraph to each: (1) General News; (2) My Chief Interest; (3) Your Correspondent and his Family. Be prepared to give this orally to the class, just as a business man dictates a letter to his stenographer.

*Thursday — Written Composition*

In class, under your teacher's eye, write your letter.

*Friday — Public Speaking*

Program to be arranged by the officers of the club with the advice and aid of the teacher.

#### IV. Memorize

##### OPPORTUNITY

This I beheld, or dreamed it in a dream: —  
 There spread a cloud of dust along a plain;  
 And underneath the cloud, or in it, raged  
 A furious battle, and men yelled, and swords  
 Shocked upon swords and shields. A prince's banner  
 Wavered, then staggered back, hemmed in by foes.  
 A craven hung along the battle's edge,  
 And thought, "Had I a sword of keener steel —  
 That blue blade that the king's son bears, — but this  
 Blunt thing —!" he snapt and flung it from his hand,  
 And lowering crept away and left the field.  
 Then came the king's son, wounded, sore bestead,  
 And weaponless, and saw the broken sword,  
 Hilt-buried in the dry and trodden sand,  
 And ran and snatched it, and with battle-shout  
 Lifted afresh he hewed his enemy down,  
 And saved a great cause that heroic day.

EDWARD ROWLAND SILL.

## CHAPTER IX

### LETTERS OF INVITATION

"A friend is one soul abiding in two bodies."

#### I. Problem

WRITE to your best friend a letter of invitation to visit you. Make it so persuasive that he (or she) cannot resist.

#### II. Model

MADEIRA HALL, VENTNOR,  
September 3, 1850.

DEAR ELLIS:

Here I am, lodged most delightfully. I look out on one side to the crags and myrtles of the undercliff, against which my house is built. On the other side I have a view of the sea, which is at this moment as blue as the sky and as calm as the Serpentine. My little garden is charming.

Will you come? Take your own time, but I am rather anxious that you should not lose this delicious weather and defer your trip till the equinoctial storms are setting in. I can promise you plenty of water and of towels; good tea; good cheese from town; good eggs, butter, and milk from the farm at my door; a beautiful prospect from your bedroom window; and, if the weather keeps us within doors, Plautus's Comedies, Plutarch's Lives, twenty or thirty comedies of Calderon, Fra Paolo's History, and a little library of novels.

I am just returned from a walk of near seven hours and of full fifteen miles, part of it as steep as the Monument. Indeed I was so knocked out with climbing Black Gang Chine that I lay on the turf at the top for a quarter of an hour.

Ever yours,

T. B. MACAULAY.

**III. Notes**

1. Ventnor. A famous resort on the south coast of the Isle of Wight.
2. Ellis. Thomas Flower Ellis, "that one friend who had a share in the familiar confidence which Macaulay otherwise reserved for his nearest relatives." He was an acute and industrious lawyer. They had in common an insatiable love of the classics.
3. The Serpentine. A pond in Hyde Park, London.
4. The Monument. A fluted column, 202 feet high, erected 1671-77 in London to commemorate the Great Fire of 1666. It is ascended by a winding staircase of 345 steps.
5. Black Gang Chine. A ravine, through which a path, partly cut into steps, descends. The rocks here are 400 feet high.

**IV. Time Schedule***Monday — Study of Model**Part I. Queries*

1. What do you know about Macaulay?
2. About the Isle of Wight?
3. What is the subject of this letter?
4. What is its purpose?
5. What is the subject of each paragraph?
6. (a) Does Macaulay use short or long words?  
(b) Does he write about anything that Ellis would not understand?
7. Point out an example of antithesis.
8. Point out one simple, one complex, and one compound sentence.
9. On what principle does Macaulay use semicolons after "towels," "tea," "town," etc.?
10. How far is Black Gang Chine from Ventnor?



*Part II. Dictation as in Chapter VIII**Tuesday — Oral Composition*

Find a better invitation than Macaulay's, copy it into your notebook, bring it to class, and be ready to write it on the blackboard and explain why you think it is better. Perhaps your teacher can tell you where to find a better invitation. If not, what do you think of this:

## TO THE REVEREND F. D. MAURICE

Come, when no graver cares employ,  
Godfather, come and see your boy;  
Your presence will be sun in winter,  
Making the little one leap for joy.

Should all our churchmen foam in spite  
At you, so careful of the right,  
Yet one lay-hearth would give you welcome.  
Take it, and come to the Isle of Wight.

Where, far from noise and smoke of town,  
I watch the sunset falling brown  
All round a careless order'd garden  
Close to the ridge of a noble down.

You'll have no scandal while you dine,  
But honest talk and wholesome wine,  
And only hear the magpie gossip  
Garrulous under a roof of pine;

For groves of pine on either hand,  
To break the blasts of winter, stand;  
And further on the hoary Channel  
Tumbles a billow on chalk and sand,

Where, if below the milky steep  
Some ship of battle slowly creep,  
And on through zones of light and shadow  
Glimmer away to the lonely deep,

## LETTERS OF INVITATION

We might discuss the Northern sin  
 Which made a selfish war begin,  
     Dispute the claims, arrange the chances,  
 Emperor, Ottoman, which shall win;

Or whether war's avenging rod  
 Shall lash all Europe into blood;  
     Till you should turn to dearer matters,  
 Dear to the man who is dear to God;

How best to help the slender store,  
 How mend the dwellings of the poor;  
     How gain in life, as life advances,  
 Valor and charity more and more.

Come, Maurice, come; the lawn as yet  
 Is hoar with rime, or spongy wet;  
     But when the wreath of March has blossom'd  
 Crocus, anemone, violet,

Or later, pay one visit here,  
 For those are few we hold as dear;  
     Not pay but one, but come for many,  
 Many and many a happy year.

ALFRED, LORD TENNYSON.

*Wednesday — Oral and Written Composition*

Prepare in writing an invitation to a friend. Be ready either to read it to the class or write it on the blackboard. In either case you must be ready to defend your work.

Observe that Macaulay's letter includes the following topics in the following order: The "Four W's," his lodging, the environment, the weather, water, towels, food, views, books, a way of spending the time. Make a similar list of Tennyson's topics. Which is the more complete list? Which is in the better order? This exercise will help you to decide what to say in your invi-

tation. By the way, what topic does Tennyson omit which Macaulay discusses?

*Thursday — Revision*

1. Rewrite your letter in the light of Wednesday's discussion, and hand it for proof-reading to your teacher.
2. Review the chapter on proof-reading.

*Friday — Public Speaking*

## CHAPTER X

### ORDER LETTERS

"Order is heaven's first law."

#### I. Problem

WRITE an order letter; that is, a letter ordering a bill of goods from a merchant or manufacturer. This exercise is practical, for everybody, from the housekeeper who deals with the grocer, the baker, and the candlestick-maker down to the captain of industry who employs twenty thousand men, has frequent occasion to write such letters.

#### II. Model

EMERSON HIGH SCHOOL,  
CONCORD, ILLINOIS.

August 7, 1914.

CONCORD BOOK EXCHANGE,  
1809 Jackson Ave.,  
Concord, Ill.

DEAR SIRs:

During the semester beginning September 14, 1914, the pupils of this school will probably buy books in the quantities shown below:

TITLES	AUTHORS	PUBLISHERS	NO.
Elementary Algebra	Young and Jackson	Appleton	200
New Commercial Arithmetic	Moore	A. B. C.	50
Bookkeeping	Miner	Ginn	150
New High School Botany	Atkinson	Holt	25
Essentials of Chemistry	Hessler and Smith	Sanborn	15
Chemistry-Laboratory Manual	Morse and Irwin	Appleton	50
Elements of English Grammar	Webster	Houghton Mifflin	125
Elementary Composition	Webster	Houghton Mifflin	200
David Copperfield	Dickens	Rand-McNally	125
Homer's Odyssey	Palmer's translation	Houghton Mifflin	200
Ivanhoe	Scott	Houghton Mifflin	75

Lady of the Lake	Scott	Houghton Mifflin	75
As You Like It	Shakespeare	Houghton Mifflin	75
Silas Marner	Eliot	Houghton Mifflin	15
Speeches	Lincoln	Scott Foresman	15
Life of Johnson	Macaulay	Houghton Mifflin	15
Macbeth	Shakespeare	Newson	15
First French Book	Newson	Newson	25
Second French Book	Newson	Newson	20
Le Comte de Monte Cristo	Dumas	Heath	5
Physical Geography	Davis	Ginn	40
Plane and Solid Geometry	Sanders	A. B. C.	40
Elements of German	Becker-Rhoades	Scott Foresman	60
Glueck Auf	Mueller-Wenckebach	Ginn	60
Greek Primer	Gleason	A. B. C.	10
Ancient History	Morey	A. B. C.	120
Medieval and Modern Europe	Davis	Houghton Mifflin	20
History of the United States	Thwaites and Kendall	Houghton Mifflin	20
Latin for Beginners	D'Ooge	Ginn	100
First Latin Reader	Nutting	A. B. C.	40
Latin Grammar	Bennett	Allyn and Bacon	50
Cicero	Bishop	A. B. C.	10
Amanuensis Phonography	Graham	Graham and Co.	60
Physiology	Colton	Heath	20

Please inform me as soon as possible at what price you will sell each of these books at retail to individual pupils, and at what price you will sell the number specified to me at wholesale.

Yours truly,

ROGER ASCHAM, *Principal.*

### III. Notes and Queries

1. Tell the reason for each mark of punctuation in this letter.
2. Explain the syntax of "please," "inform," "as soon as possible," "and," and "at what price."
3. Define the following words and explain their etymology: September, semester, algebra, arithmetic, botany, chemistry, laboratory, manual, composition, physical geography, geometry, primer, phonography, physiology.
4. On what principle is the list of books arranged?
5. In writing a letter such as this, about what point is it necessary to be most careful?
6. How many misspelled words, misplaced capitals,

and errors in punctuation is a stenographer allowed to make in each letter?

7. Consult Dwyer's *The Business Letter*, published by Houghton Mifflin Company, for complete and invaluable assistance in composing business letters of every sort.

#### IV. Review

1. Explain what is wrong about each of the following sentences, and rewrite it in such a way as to eliminate the error:
  - (a) Detroit is larger than any city in Michigan.
  - (b) Each one washed their face.
2. Why do we capitalize this sentence thus: "The Detroit Central High School is the largest high school in Michigan?"
3. (a) When is it proper to use a semicolon in a simple sentence? In a complex sentence? In a compound sentence?
  - (b) When is it proper to use two commas between the subject and the verb? Between the verb and the object? Why?
  - (c) When is it proper to use one comma between the subject and the verb? Between the verb and the object? Why?
4. Use each of the following pairs of words together in a sentence:
  - (a) In and into.
  - (b) There and their.
  - (c) Two and couple.
  - (d) Middle and center.
5. Write a sentence containing "to," "too," and "two."

### V. Spelling Contest

For material use the words that, up to date, have been misspelled in the class.

### VI. Composition

Order for the school an invoice of goods covering one of the following items:

- (a) The twenty-five volumes most needed in the library.
- (b) The equipment needed for the football, basketball, or baseball team for a season.
- (c) Supplies to last the domestic science department one week.
- (d) Two hundred dollars' worth of equipment for the physical geography laboratory.
- (e) Two hundred dollars' worth of pictures for the school.
- (f) Fifty dollars' worth of lantern slides for the history department.
- (g) Fifty dollars' worth of books for the Latin, French, or German department.
- (h) Fifty dollars' worth of maps for the history department.
- (i) Two thousand dollars' worth of equipment for the gymnasium.

In order to do this intelligently and accurately, you will need to do some careful thinking, to consult various catalogues, to arrange your list on some definite plan, and to say in your letter exactly what you mean. Above all, you will find it advantageous to consult your teacher of science, history, drawing, cooking, or gymnastics, as your choice of subject may require.

### VII. Oral Discussion

A discussion in class of the items included in these lists will be useful, the question always being: "Would it not be better to omit this article and substitute another?"

**VIII. Suggested Time Schedule**

Monday may be devoted to the gathering of material; Tuesday, to its arrangement; Wednesday, to oral discussion; Thursday, to writing, preferably in class under the teacher's eye; Friday, to the oral presentation of lessons in other subjects or to reports on home reading.

**IX. Memorize****THE FLAG GOES BY**

Hats off!  
 Along the street there comes  
 A blare of bugles, a ruffle of drums,  
 A flash of color beneath the sky:  
 Hats off!  
 The flag is passing by!

Blue and crimson and white it shines,  
 Over the steel-tipped, ordered lines.  
 Hats off!  
 The colors before us fly;  
 But more than the flag is passing by.

Sea-fights and land-fights, grim and great,  
 Fought to make and to save the State:  
 Weary marches and sinking ships;  
 Cheers of victory on dying lips;

Days of plenty and years of peace;  
 March of a strong land's swift increase;  
 Equal justice, right, and law,  
 Stately honor and reverend awe;

Sign of a nation, great and strong  
 To ward her people from foreign wrong:  
 Pride and glory and honor, — all  
 Live in the colors to stand or fall.



Hats off!  
Along the street there comes  
A blare of bugles, a ruffle of drums;  
And loyal hearts are beating high:  
Hats off!  
The flag is passing by!

HENRY HOLCOMB BENNETT.

## CHAPTER XI

### LETTERS OF APPLICATION

"Keep the golden mean between saying too much and too little."

#### I. Problem

WRITE a letter applying for a position.

#### II. In Explanation

The first business letter written by most young men is a letter of application for a position. To be successful, it must get the position. In order to get the position, it must be better than the letter of any other applicant.

The composition of such letters therefore requires extreme care. A mistake in spelling, punctuation, capitalization, form, or grammar is usually fatal to the writer's chances. The quality of the stationery is important. The character of the handwriting is still more so; if you write carelessly, you write for the wastebasket.

Care in these technical matters is not, however, all that is required. The contents must be concise, clear, correct, and courteous. Tell all the essential facts, but only the essential facts. The essential facts are those which concern your fitness for the position sought. Avoid joking, frivolity, and slang — if you really want your application considered.

The man who employs help wishes to know two things: (1) Is the applicant reliable? (2) Is the appli-

cant intelligent? He can satisfy himself on these points by referring to people who know the applicant or by a close scrutiny of his letter. The latter is really a safer guide than the former, because, as Buffon said long ago, "the style is the man." In other words, your letter is sure to reveal to your prospective employer your real character. Therefore, before you can write a satisfactory letter of application, you must be honest, industrious, dignified, exact, serious, and alert.

### III. Model

511 TREMONT ST., BOSTON, MASS.,  
September 24, 1910.

MR. PETER FANEUIL,  
4 Park Street,  
Boston, Mass.

DEAR SIR:

I wish to apply for the position referred to in the enclosed advertisement cut from the *Transcript* of Saturday, September 23. Will you be kind enough to grant me an interview? I can give good references.

Yours truly,  
HENRY BESSEMER.

### IV. Notes

1. Observe the simplicity and directness of the style. It is natural. The English used is of the same quality as that employed by Macaulay, Stevenson, and all other educated people. It is to be noted, in this connection, that there are only two kinds of English, good English and bad English. Business English is nothing but good English used for the transaction of business.
2. A letter of application should contain: first, a clear statement of the reason why it is written, such as is found in the first sentence of the model; and, second, either a statement of the reasons

why the applicant is fitted to fill the position desired, or, as in the model, a statement of where and how this information may be secured.

### V. Queries

1. What is the real test of the merit of a letter of application?
2. What degree of correctness is satisfactory in the case of such a letter?
3. What seven matters of technique are important in its composition?
4. What is chirography?
5. What are the "Four C's"?
6. What facts should such a letter contain?
7. Discuss the tone of such letters.
8. What does a prospective employer wish to know about an applicant?
9. In what ways can he learn?
10. Discuss the saying, "The style is the man."
11. How many kinds of English are there?
12. What is business English?
13. What two parts should a letter of application contain?

### VI. Composition

Write a letter applying for one of the positions advertised in a current newspaper, or for some other real position. All the members of the class may write applications for the same position, if the teacher desires to start a contest to determine who ought to get the position. Perhaps the applications will be written on the blackboard, so that the class may impersonate a board of directors met to pick the successful applicant.

## VII. Memorize

## RECESSIONAL

God of our fathers, known of old,  
 Lord of our far-flung battle line —  
 Beneath whose awful hand we hold  
 Dominion over palm and pine —  
 Lord God of Hosts, be with us yet,  
 Lest we forget — lest we forget!

The tumult and the shouting dies —  
 The Captains and the Kings depart —  
 Still stands Thine ancient sacrifice,  
 An humble and a contrite heart.  
 Lord God of Hosts, be with us yet,  
 Lest we forget — lest we forget!

Far-called our navies melt away —  
 On dune and headland sinks the fire —  
 Lo, all our pomp of yesterday  
 Is one with Nineveh and Tyre!  
 Judge of the Nations, spare us yet,  
 Lest we forget — lest we forget!

If, drunk with sight of power, we loose  
 Wild tongues that have not Thee in awe —  
 Such boastings as the Gentiles use,  
 Or lesser breeds without the Law —  
 Lord God of Hosts, be with us yet,  
 Lest we forget — lest we forget!

For heathen heart that puts her trust  
 In reeking tube and iron shard —  
 All valiant dust that builds on dust,  
 And guarding calls not Thee to guard,  
 For frantic boast and foolish word,  
 Thy Mercy on Thy People, Lord!

RUDYARD KIPLING.

## CHAPTER XII

### VADE MECUM OR CATECHISM

"A lamp unto my feet and a light unto my path."

#### I. Introduction

A LETTER-PERFECT knowledge of this catechism is a prerequisite for entrance to high school, for promotion from any course in high school, for graduation from high school, for entrance to college, and for graduation from college. Nobody but millionaires and college professors can afford to be ignorant of it. It should be reviewed frequently and vigorously. It might be learned and retained by being used at roll call. Course Two pupils might be sent to Course One classes to examine the pupils for the purpose of ascertaining if they are qualified to enter Course Two, and so on up.

#### II. Catechism

*Question 1.* What is the fundamental law of capitalization?

*Answer.* Proper names shall be capitalized.

*Q. 2.* What is a simple sentence?

*A.* A simple sentence is a sentence which contains only one subject and one predicate, either or both of which may be compound.

*Q. 3.* What is a complex sentence?

*A.* A sentence containing a principal clause and one or more subordinate clauses.

*Q. 4.* What is a compound sentence?

*A.* A sentence consisting of several independent and coördinate sentences joined together.

*Q. 5.* What does "subordinate" mean?

- A. "Subordinate" (L. *sub* = "under," plus *ordo* = "class," "rank," or "order") means "of a lower rank."
- Q. 6. What does "coördinate" mean?
- A. "Coördinate" (L. *co* = "equal," plus *ordo*) means "of equal rank."
- Q. 7. What is the fundamental law of punctuation? (See page 34.)
- A. The fundamental law of punctuation is that words, phrases, and clauses which are logically disjointed shall be set off by marks of punctuation.
- Q. 8. What is the first corollary of the fundamental law of punctuation?
- A. From the fundamental law is derived the law of isolating parenthetical expressions. This provides that vocatives, explanatory expressions, and non-restrictive clauses should be set off by commas.
- Q. 9. What is the second corollary of the fundamental law of punctuation?
- A. The need of having large marks to distinguish large breaks in syntax from small results in the law of gradation, which requires that we shall use a period at the end of a sentence and a semicolon at the end of a main clause in a compound sentence.
- Q. 10. What is the third corollary of the fundamental law of punctuation?
- A. The fundamental law conversely requires that we shall not separate expressions that are closely united by the bonds of logic or grammar. Hence it follows that there must be no comma between a restrictive clause and its antecedent, between a subject and its verb, or between a verb and its object. There may, however, be two commas, when they are required by the law of isolating parenthetical expressions.
- Q. 11. What is a loose sentence?
- A. A loose sentence is a sentence so constructed that it might end before it does and still be a complete and perfect sentence.
- Q. 12. What is a periodic sentence?
- A. A periodic sentence is a sentence so constructed

that, if the last word be omitted, it is no longer a sentence.

Q. 13. What is a balanced sentence?

A. A balanced sentence is a compound sentence with two main clauses so constructed that each word in the first clause is balanced by a word in the second.

Q. 14. When is it proper to use a semicolon in a simple or complex sentence?

A. Never. If they are required by the law of gradation, the sentence is ill-constructed and should be rewritten.

Q. 15. In a compound sentence?

A. Between the main clauses when these are not connected by a coördinate conjunction.

Q. 16. When is a compound sentence periodic?

A. Never, except when it contains correlatives.

Q. 17. When is it proper to use one comma between the subject and verb?

A. Never.

Q. 18. Between the verb and object?

A. Never.

Q. 19. Why?

A. Because of Corollary 3 of the fundamental law of punctuation, which requires that words which are grammatically united shall not be separated by marks of punctuation.

Q. 20. When is it proper to use two commas between the subject and verb, or verb and object?

A. When a parenthetical expression intervenes.

Q. 21. State the rule for the agreement of subject and verb.

A. The subject and verb should agree in number and person.

Q. 22. What do adverbs modify?

A. Verbs, adjectives, and other adverbs.

Q. 23. What caution must be exercised in the use of the definite article?

A. It must never be used unless the object to which its noun refers has been identified by previous discussion, is followed by a restrictive phrase or clause, or is the only object of its kind in existence.



- Q. 24.** What caution must be exercised in the use of coördinate conjunctions?
- A.** They should always connect words, phrases, or clauses of the same class.
- Q. 25.** What is the rule for punctuating words in a series?
- A.** Do it thus: "Tom, Dick, and Harry."
- Q. 26.** What is the rule for punctuating two or more adjectives preceding the same noun?
- A.** If they are of the same class, separate them by commas; if of different classes, do not separate them. "Never burden one noun with more than one adjective" is a still better rule.
- Q. 27.** What is a restrictive clause?
- A.** A restrictive clause is a clause that narrows, limits, lessens, or restricts the number of objects to which its antecedent can refer.
- Q. 28.** How may a restrictive clause be recognized?
- A.** By the fact that, if omitted, its absence will reduce the sentence to nonsense.
- Q. 29.** Why should a restrictive clause not be set off by a comma?
- A.** Because of Corollary 3 of the fundamental law of punctuation, which requires that words which are grammatically united shall not be separated by marks of punctuation.
- Q. 30.** What is a dangling participle?
- A.** A dangling participle is a participle that, agreeing with nothing, so to speak, dangles in the air.
- Q. 31.** What is a cleft or split infinitive?
- A.** A cleft infinitive is an infinitive in which the "to" has been separated by a word or words from the verb.

## CHAPTER XIII

### KINDS OF COMPOSITION

“Read, mark, learn, and inwardly digest.”

#### I. Introduction

DESCRIPTION, narration, exposition, and argumentation are the four kinds of composition. You have already used all of them in the exercises which precede this chapter. For the purpose of understanding them more thoroughly, we shall now study each of them by itself.

Description is based on the five senses. Anything that you can see, hear, feel, smell, or taste can be described.

Narration is story-telling. It often includes description, from which it differs as a picture-play differs from ordinary pictures.

Exposition is explanation. It may include description and narration, but it goes deeper. Its aim is to explain the nature of things.

Argumentation is designed to persuade people to think and act as the speaker or writer wishes. It is the most difficult form of composition, as it includes all of the others, and requires close reasoning. We shall merely mention it in this book.

#### II. Exercises for Oral Discussion

1. Find examples of description, narration, exposition, and argumentation in the preceding chapters.

2. Are the books which you like best descriptive, expository, narrative, or argumentative?
3. Mention one book which is chiefly descriptive, one which is chiefly narrative, one which is chiefly expository, and one which is chiefly argumentative.
4. Find in a current paper examples of each of the four kinds of writing.

### III. Memorize

#### FORBEARANCE

Hast thou named all the birds without a gun?  
Loved the wood-rose, and left it on its stalk?  
At rich men's tables eaten bread and pulse?  
Unarmed, faced danger with a heart of trust?  
And loved so well a high behavior,  
In man or maid, that thou from speech refrained,  
Nobility more nobly to repay?  
O be my friend, and teach me to be thine!

RALPH WALDO EMERSON.

## CHAPTER XIV

### DESCRIPTION

“Simonides called painting silent poetry, and poetry speaking painting.”

#### I. Problem

To paint in words a picture.

#### II. Model

##### A HUNTING SCENE

Hills and fields were covered with glittering snow; the sky wore the rosy garment of sunrise. There I saw three hunters, who stood beneath a tall oak. The larger limbs of the trees bore a heavy load of snow; the smaller were decorated with frost. The costumes of the hunters were light green in color, which was set off by big white buttons. At their feet lay a stag, whose red blood stained the white snow. Three dark-brown dogs sat around the body and permitted their red tongues to hang out longingly.— CARL SCHURZ, A School Composition, *Lebenserrinerungen*.

#### III. Notes and Queries

1. Carl Schurz wrote this description when he was a boy. It was included by his teacher, Heinrich Bone, in a reader which, up to 1900, had passed through fifty-three editions. Perhaps you can write one equally good.
2. Write a biographical note of one hundred words on Carl Schurz.

3. Does the effect of this description depend on color, sound, or form?
4. Are the sentences simple, complex, or compound?
5. Explain the syntax of each noun.
6. Are the "Four W's" sufficiently clear?
7. Explain the reason for each mark of punctuation.
8. Make a list of the color words.
9. Explain how each sentence is hooked to that which precedes. Make a list of the transition words.
10. Why do we put commas between the adjectives in this sentence, "We saw a red, white, and blue flag," and yet omit them in this: "Three gay young men came down the walk."
11. Has this paragraph unity? If so, what elements produce it?
12. Find and copy into your notebook a better color description.
13. Find and copy into your notebook descriptions that depend on sound, taste, smell, touch, and combinations of one or more of these.

#### IV. Composition Subjects

1. Examine one of the pictures in the school and describe it orally, basing your work on its colors.
2. Make a similar description of some scene which you see between now and 6 P.M. to-day.
3. Describe according to the same plan the cover of some current weekly or monthly magazine.

#### V. Suggested Time Schedule

*Monday* — Dictation.

*Tuesday* — Notes and Queries.

*Wednesday* — Oral Composition.

*Thursday* — (a) Written Composition; (b) Reviews.  
*Friday* — Speaking.

## VI. Memorize

### THE DAFFODILS

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd, —  
A host of golden daffodils  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze:

Continuous as the stars that shine  
And twinkle in the Milky Way,  
They stretched in never-ending line  
Along the margin of a bay;  
Ten thousand saw I at a glance  
Tossing their heads in sprightly dance.

The waves beside them danced, but they  
Outdid the sparkling waves in glee;  
A poet could not but be gay  
In such a jocund company;  
I gazed and gazed but little thought  
What wealth to me the show had brought.

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude.  
And then my heart with pleasure fills  
And dances with the daffodils.

WILLIAM WORDSWORTH (1770-1850).

## CHAPTER XV

### DESCRIPTION — A BUILDING

*“Architecture is frozen music.”*

#### I. Problem

DESCRIBE any building in the range of your personal observation — house, store, theater, school, church — old or new — good or bad. In John Burroughs's “Roof-Tree” you will find some good examples of the way in which a master artist can do this.

#### II. Model

##### THE OBSOLETEST RAILWAY STATION

Sir: Hold! No one who has seen it dare deny that the very obsoletest railway station is the Grand Trunk dippo in South Bend. As a landmark it is unique. Some believe that it was built by LaSalle to commemorate his visit to St. Joseph valley; others claim it was slung together by Daniel Boone for a blockhouse. The latter theory is borne out by the many battle scars still visible on its hoary walls. The style is principally Gothic, with a little Hun and a bit of Cuckoo Clock. The interior is done in the quaint rustic style peculiar to lumber camps, the mural decorations departing somewhat from the original idea, being a clever interweave of marine and Kickapoo Indian. They were executed by Al Fresco. He died.

In the matter of furniture a pursy self-satisfied stove that apparently never had any use for Flynn's hip-reducing movements radiates hope from the center of the room. It has a charging door small enough to prevent small children and pet dogs making an excursion into the interior, and located high enough to discourage any one who is of a mind to put coal into it. The women's room has three Queen Anne rockers. One marvels at the shape Queen Anne must have had.

A yielding wooden platform surrounds the structure, with the planks placed near enough together to prevent trunks and other small objects from falling through. Tastefully arranged here and there is a herd of hump-backed baggage trucks laden with milk cans, and, being in the down town district, this lends a very metropolitan touch to our growing city.

The population of South Bend is 60,000. Exactly 59,999 citizens agree that the Grand Trunk dippo is the very obsolete. The 60,000th is the crossing flagman, who won't commit himself for fear that the superintendent will make him use the dippo for a shelter. — *SIB. (Chicago Tribune.)*

### III. Topics for Oral Discussion

1. Obsolete and Obsolescent.
2. Depot and Station.
3. South Bend.
4. La Salle.
5. Daniel Boone.
6. Gothic, Hun, and Cuckoo Clock.
7. The Kickapoo Indians.
8. Al Fresco.
9. Queen Anne.
10. Dangling Participles.
11. Metaphors in the Model.
12. The Paragraphing of the Model.
13. The Unity of the Model.
14. The Grand Trunk.

### IV. Written Composition

Write a description of a building which you have opportunity to study with your own eyes. Adapt the tone of what you write to the character of the building.

Use the following framework:

Paragraph 1. Strike the Keynote.

Paragraph 2. Exterior.



Paragraph 3. Interior.

Paragraph 4. Surroundings.

Paragraph 5. Conclusion.

## V. Memorize

### THE SNOW-STORM

Announced by all the trumpets of the sky,  
Arrives the snow, and, driving o'er the fields,  
Seems nowhere to alight: the whited air  
Hides hills and woods, the river, and the heaven,  
And veils the farm-house at the garden's end.  
The sled and traveller stopped, the courier's feet  
Delayed, all friends shut out, the housemates sit  
Around the radiant fireplace, enclosed  
In a tumultuous privacy of storm.

Come see the north wind's masonry.  
Out of an unseen quarry evermore  
Furnished with tile, the fierce artificer  
Curves his white bastions with projected roof  
Round every windward stake, or tree, or door.  
Speeding, the myriad-handed, his wild work  
So fanciful, so savage, nought cares he  
For number or proportion. Mockingly,  
On coop or kennel he hangs Parian wreaths;  
A swan-like form invests the hidden thorn;  
Fills up the farmer's lane from wall to wall,  
Maugre the farmer's sighs; and at the gate  
A tapering turret overtops the work.  
And when his hours are numbered, and the world  
Is all his own, retiring, as he were not,  
Leaves, when the sun appears, astonished Art  
To mimic in slow structures, stone by stone,  
Built in an age, the mad wind's night-work,  
The frolic architecture of the snow.

RALPH WALDO EMERSON.

## CHAPTER XVI

### DESCRIPTION — A TOWN

"True ease in writing comes from art, not chance,  
As those move easiest who have learned to dance."

#### I. Problem

DESCRIBE so that a stranger can see it the town in which you live.

#### II. Model

In the Acadian land, on the shore of the basin of Minas,  
Distant, secluded, still, the little village of Grand Pré  
Lay in the fruitful valley. Vast meadows stretched to the  
eastward,  
Giving the village its name and pasture to flocks without  
number.  
Dikes, that the hands of the farmers had raised with labor  
incessant,  
Shut out the turbulent tides; but at stated seasons the flood-  
gates  
Opened, and welcomed the sea to wander at will o'er the  
meadows.  
West and south there were fields of flax, and orchards and  
cornfields  
Spreading afar and unfenced o'er the plain; and away to the  
northward  
Blomidon rose and the forests old, and aloft on the moun-  
tains  
Sea-fogs pitched their tents, and mists from the mighty  
Atlantic  
Looked on the happy valley, but ne'er from their station  
descended.  
There, in the midst of the farms, reposed the Acadian village.  
Strongly built were the houses, with frames of oak and of  
chestnut

Such as the peasants of Normandy built in the reign of the  
Henries.

Thatched were the roofs, with dormer windows; and gables  
projecting

Over the basement below protected and shaded the doorway.  
There in the tranquil evenings of summer, when brightly the  
sunset

Lighted the village street and gilded the vanes of the chim-  
neys

Matrons and maidens sat in snow-white caps and in kirtles  
Scarlet and blue and green, with distaffs spinning the golden  
Flax for the gossiping looms, whose noisy shuttles within  
doors

Mingled their sound with the whirl of the wheels and the  
songs of the maidens.

Solemnly down the street came the parish priest, and the  
children

Paused in their play to kiss the hand he extended to bless  
them.

Reverend walked he among them; and up rose matrons and  
maidens,

Hailing his slow approach with words of affectionate wel-  
come.

Then came the laborers home from the field, and serenely the  
sun sank

Down to his rest and twilight prevailed. Anon from the  
belfry

Softly the Angelus sounded, and over the roofs of the village  
Columns of pale blue smoke, like clouds of incense ascending,  
Rose from a hundred hearths, the homes of peace and con-  
tentment.

### III. Analysis of Model

#### 1. *Framework.*

Lines 1- 3. The "Four W's."

Lines 3-12. The Country North, South, East,  
and West.

Lines 13-33. The Village Itself —

(a) The Houses (lines 13-17).

## DESCRIPTION

- (b) A Summer Evening —  
Weather (lines 18–19).  
(c) Summer Evening — Women  
— Priest — Children — Men  
(lines 20–29).  
(d) Sights and Sounds (lines 30–  
32).

2. *Keynote* = Peace. Make a list of the words that suggest peace.

3. *Words*.

Line 1. *Acadian*. Do not confuse with *Arca-  
dian*.

2. *Grand Pré* — Big Meadow.

10. *Blomidon*. Consult the atlas.

15. *Normandy*. Where is it?

15. Who were the *Henries*?

16. Explain *Thatched*, *Dormer*, and  
*Gables*.

19. Explain *Vanes*.

23. What is made from flax?

29. Define *Anon*.

30. What is the *Angelus*?

4. *Figures of Speech*.

Line 4. Note that the participle “giving” has two direct and two indirect objects and that their order is reversed. This is called *Chiasmus*, from the Greek letter *Chi*, which is somewhat like an X. In the same line we have an example of *Zeugma*, which in Greek means “yoke”; that is, two nouns of different classes are joined by the coördinate conjunction “and.”

Line 7. The verbs “welcome” and “wander”

imply that the sea is like a guest. Similarly, in Line 10, "pitched their tents" implies that the sea-fogs were like a hostile army. Such implied comparisons are called metaphors. Find another.

Line 20. *Matrons and Maids*. The jingle produced by the fact that both these words begin with the same sound is called alliteration. Are there any other examples of alliteration in the description?

Line 23. *Whir of the Wheels*. Such sound imitation is called onomatopœia.

#### 5. *Descriptive Words and Phrases*.

Find in the model a half-dozen words that appeal to the eye and two or three that appeal to the ear.

### IV. Topics for Three-Minute Speeches

1. Longfellow.
2. The Story of Evangeline.
3. Parkman's Account of the Acadians.
4. Metaphor.
5. Alliteration.
6. Onomatopœia.

### V. Written Composition

Write a description of your own town. Use the following plans and specifications:

1. Strike a keynote — cultured, provincial, sleepy, smoky, busy, breezy, etc. Hit this key several times during your description and be sure that you hit no other.
2. Use this framework:
  - Paragraph 1. The "Four W's."
  2. The Surrounding Country.
  3. The Buildings.

4. The Streets.
  5. A Picture of Evening, Noon, Morning, or Midnight, which will include children, women, men, and some important central figure such as that occupied by the priest in Longfellow's description. The time of year and the hour of the day you choose will be somewhat determined by the keynote.
3. Do not try to write in verse.
  4. Use a few figures of speech.

## VI. Memorize

### POLONIUS'S ADVICE TO LAERTES

Give thy thoughts no tongue,  
 Nor any unproportion'd thought his act.  
 Be thou familiar, but by no means vulgar.  
 Those friends thou hast, and their adoption tried,  
 Grapple them to thy soul with hooks of steel;  
 But do not dull thy palm with entertainment  
 Of each new-hatch'd, unfledged comrade. Beware  
 Of entrance to a quarrel, but being in  
 Bear't that the opposed may beware of thee.  
 Give every man thy ear, but few thy voice;  
 Take each man's censure, but reserve thy judgement.  
 Costly thy habit as thy purse can buy,  
 But not express'd in fancy; rich, not gaudy;  
 For the apparel oft proclaims the man,  
 And they in France of the best rank and station  
 Are most select and generous in that.  
 Neither a borrower nor a lender be;  
 For loan oft loses both itself and friend,  
 And borrowing dulls the edge of husbandry.  
 This above all: to thine own self be true,  
 And it must follow, as the night the day,  
 Thou canst not then be false to any man.

SHAKESPEARE.

## CHAPTER XVII

### DESCRIPTION — A PERSON

“What a piece of work is a man!”

#### I. Problem

WRITE a description of a friend. Let it be good-natured and complimentary. If you cannot say anything good of a man or a woman, say nothing.

#### II. Model

Mr. Squeers' appearance was not prepossessing. He had but one eye, and the popular prejudice runs in favor of two. The eye he had was unquestionably useful, but decidedly not ornamental, being of a greenish gray and in shape resembling the fanlight of a street door. The blank side of his face was much wrinkled and puckered up, which gave him a very sinister appearance, especially when he smiled, at which times his expression bordered closely on the villainous. His hair was very flat and shiny, save at the ends, where it was brushed stiffly up from a low protruding forehead, which assorted well with his harsh voice and coarse manner. He was about two or three and fifty and a trifle below the middle size; he wore a white neckerchief with long ends and a suit of scholastic black; but his coat sleeves being a great deal too long and his trousers a great deal too short, he appeared ill at ease in his clothes and as if he were in a perpetual state of astonishment at finding himself so respectable. — CHARLES DICKENS, *Nicholas Nickleby*.

#### III. Topics for Oral Composition

1. Charles Dickens.
2. Nicholas Nickleby.
3. Unity in the Model.

4. Antithesis in the Model.
5. Color in the Model.
6. The Order of the Items in the Model: Can it be improved?
7. Hard Words in the Model.

#### IV. Written Composition

1. Write a description of one of the following:

Julius Cæsar.	Horatio Nelson.
Napoleon Bonaparte.	Andrew Jackson.
George Washington.	Daniel Webster.
Abraham Lincoln.	Benjamin Franklin.

Any other famous man or woman whose picture is familiar to all of the class will be an equally good subject. Do not name him, but let the class guess from your description who is meant.

2. Write a description of one of your teachers.
3. Write a description of one of your classmates.

Before writing observe (1) that Dickens's description of Mr. Squeers has a topic sentence, which strikes the keynote of the paragraph; (2) that every item is in harmony with this keynote; and (3) that the following items are used in the following order:

- |              |                  |
|--------------|------------------|
| 1. Eye.      | 7. Manner.       |
| 2. Face.     | 8. Age.          |
| 3. Smile.    | 9. Height.       |
| 4. Hair.     | 10. Neckerchief. |
| 5. Forehead. | 11. Clothes.     |
| 6. Voice.    |                  |

Examination shows that the first sentence strikes the keynote of the paragraph; sentences 2-5 inclusive describe Mr. Squeers' face; and the last sentence is devoted to the rest of him. Note the words that hook the sentences together. Note also the words that



keep constantly before the reader the idea that Squeers is unprepossessing.

Your description must be constructed according to the following specifications:

1. First sentence = keynote.
2. At least ten items.
3. Transition words in each sentence.
4. Repetition of keynote several times. In the model it is struck first by the phrase "not prepossessing." It is repeated by (1) "but one eye"; (2) "not ornamental"; (3) "sinister"; (4) "villainous"; (5) "low"; (6) "harsh"; (7) "coarse"; (8) "ill at ease"; (9) "in a perpetual state of astonishment at finding himself so respectable."

## V. Memorize

### THE SCHOOL GIRL

From some sweet home, the morning train  
 Brings to the city,  
 Five days a week, in sun or rain,  
 Returning like a song's refrain,  
 A school girl pretty.

A wild flower's unaffected grace  
 Is dainty miss's;  
 Yet in her shy expressive face  
 The touch of urban arts I trace,  
 And artifices.

No one but she and Heaven knows  
 Of what she's thinking:  
 It may be either books or beaux,  
 Fine scholarship or stylish clothes,  
 Per cents or prinking.

Is she familiar with the wars  
 Of Julius Cæsar?  
 Do crucibles and Leyden jars,  
 And Browning, and the moons of Mars,  
 And Euclid, please her?

## DESCRIPTION

A charm attends her everywhere —  
A sense of beauty;  
Care smiles to see her free of care;  
The hard heart loves her unaware;  
Age pays her duty.

Her innocence is panoply,  
Her weakness, power;  
The earth her guardian, and the sky;  
God's every star is her ally,  
And every flower.

WILLIAM HENRY VENABLE.<sup>1</sup>

<sup>1</sup> Reprinted by permission of Dodd, Mead & Co.

## CHAPTER XVIII

### NARRATION

“Wrinkles should merely indicate where smiles have been.”

#### I. Problem

TELL in about one hundred and fifty words a good story.

#### II. Model

When Prince Alexander of Battenberg, one of the youngest of Queen Victoria's many grandsons, was at Eton, he found, as often happens with boys, whether royal or not, that he had spent his allowance of pocket money long before the next allowance was due. He thereupon wrote to his illustrious grandmother, asking her to relieve his financial straits. The expected remittance did not come; but the prince received instead a letter from the queen, in which she very sensibly reminded her extravagant little grandson that it was the duty of little boys to keep within their allowance. The answer to this grandmotherly piece of advice was: “My dear Grandmama: I am sure you will be glad to know that I need not trouble you for any money just now, for I sold your last letter to another boy for thirty shillings.”

#### III. Notes

1. *Eton*. A famous English school.
2. *Thirty Shillings*. A shilling is worth about twenty-four cents.

#### IV. Queries

1. What do you know about Queen Victoria?
2. About how old do you think Prince Alexander was at the time this incident occurred?

3. Point out in the model one simple, one compound, and one complex sentence.
4. Why is the semicolon used after "come," in line 7? The colon after "was," in line 11?

### V. Analysis of Model

Every good story consists of three parts, a situation, a climax, and a dénouement. The situation includes the "Four W's." In the model they are as follows:

*Who* — Prince Alexander and Queen Victoria.

*What* — A schoolboy's impecuniosity and a queen's wealth.

*When* — When the Prince was at Eton.

*Where* — Eton.

Note that "Who" includes two people, and that in "What" there are two contrasted factors.

The climax is a second situation which grows out of the first and is so difficult for the hero that it cannot continue. In this case it is supplied by the Prince's embarrassment at his grandmother's refusal. In other words, the boy's poverty is not relieved by the grandmother's wealth.

The dénouement is the way out. It introduces suddenly a new factor, not mentioned before, which solves the hero's problem. This new factor is that peculiar human characteristic which makes people wish to own the autographs of distinguished people. The hero is clever enough to take advantage of it.

Every good story has these same elements.

### VI. Exercises

Analyze the following anecdotes according to the model in V:

1

*Much Worse.* — "Mirandy, fo' de Lawd's sake, don't let dem chickens outer dis here yard. Shut dat gate." "What

fur, Aleck; dey'll come home, won't dey?" "Deed dey won't. Dey'll go home." — *Columbia Jester*.

## 2

Kate Douglas Wiggin's choicest possession, she says, is a letter which she once received from the superintendent of a home for the feeble-minded. He spoke in glowing terms of the pleasure with which the "inmates" had read her little book, "Marm Lisa," and ended thus superbly: "In fact, madam, I think I may safely say that you are the favorite author of the feeble-minded!" — *Woman's Home Companion*.

## 3

*Opportunity.* — A young suburban doctor whose practice was not very great sat in his study reading away a lazy afternoon in early summer. His man servant appeared at the door.

"Doctor, them boys is stealin' your green peaches again. Shall I chase them away?"

The doctor looked thoughtful for a moment, then leveled his eyes at the servant.

"No," he said. — *Lippincott's Monthly Magazine*.

## 4

A sergeant calling the roll for a company of the new "sportsmen" battalion for the first time had a terrible experience recently. Having disposed successfully of a few "Harpers," "Mitchells," etc., he came to the name "Montague."

"Private Montaign," shouted the sergeant.

There was no reply, but when the name was repeated a half-hearted "Here, sir," came from the ranks.

"Why did n't you answer before?" demanded the sergeant. "Because my name is Mon-ta-gue," replied the recruit.

"Well," snapt the sergeant, "you'll do seven days' fatigew."

The next name on the list, Majoribanks, brought no response, for the sergeant pronounced it "Majoreybanks."

A second call brought the mild response; "I expect you mean me, sir. My name is 'Marshbanks.'"

The sergeant almost reeled, but proceeded bravely with "Colquhoun."

"Private Col-kew-houn," he called. "Coohoon, sir, that's me," came a brisk reply from the front rank.

The drill-instructor gave up and, closing his book, he wearily gave the order "number." When this was completed he said:

"One hundred and twenty-one. That's right. Now, if there are any more of you with fancy names just come to me after drill and tell me how you would like to be called." — *Philadelphia Ledger*.

### VII. Written Composition

1. Do one of the following exercises:

- (a) Write Prince Alexander's letter to Queen Victoria.
- (b) Write Queen Victoria's reply.
- (c) Write the letter in which Queen Victoria afterward informed Prince Alexander's father of the circumstance.
- (d) Write the letter in which Prince Alexander told his sister of the incident.
- (e) Write the letter in which the purchaser of the letter told his cousin.

### VIII. Oral Composition

Organize a banquet with a toastmaster. Each member of the class must respond to his call with a story that is at once mirth-provoking and dignified. It must be a story, not a mere joke. The success of each speaker will be measured by the heartiness of the laughter that he or she produces.

### IX. Memorize

#### "THE BOYS"<sup>1</sup>

Has there any old fellow got mixed with the boys?  
If he has, put him out without making a noise.

<sup>1</sup> This poem was written by Oliver Wendell Holmes to be read at the 1859 reunion of the class that was graduated in 1829 from Har-

Hang the Almanac's cheat and the Catalogue's spite!  
Old Time is a liar! We're twenty tonight!

We're twenty! We're twenty! Who says we are more?  
He's tippy — young jackanapes! — show him the door!  
"Gray temples at twenty?" — Yes! *white*, if we please;  
Where the snowflakes fall thickest there's nothing can  
freeze!

We've a trick, we young fellows, you may have been told,  
Of talking (in public) as if we were old;  
That boy we call "Doctor" and this we call "Judge";  
It's a neat little fiction; of course it's all fudge.

That fellow's the "Speaker" — the one on the right;  
"Mr. Mayor," my young one, how are you tonight?  
That's our "Member of Congress," we say when we chaff;  
There's the "Reverend" — what's his name? — don't make  
me laugh!

That boy with the grave mathematical look  
Made believe he had written a wonderful book,  
And the Royal Society thought it was true!  
So they chose him right in — a good joke it was, too.

*(Continued on Page 94.)*

vard. In it he tries to make his classmates forget their years and their honors so that for one night at least they may be boys again. But the poem has a wider message. It has a message for every boy who aspires to be great or useful. It means to him that some day he may be doctor, judge, Speaker, Member of Congress, Fellow of the Royal Society, poet, or philanthropist.

## CHAPTER XIX

### NARRATION — THE WIT OF CHILDREN

"The child is father of the man."

#### I. Problem

WRITE in about one hundred words an account of some bright saying by a child. A child is specified, because the bright sayings of older people are usually stolen without quotation marks.

#### II. Models

1

Little four-year-old Stanley's uncle was engaged to be married and therefore was seldom at home when Stanley and his parents came to visit grandmother's. One Sunday afternoon, however, he was at home, and, seeing Stanley playing on the front lawn, jokingly said to him, "Here, get off my grass." Whereupon Stanley answered, "This is n't your grass; you don't live here — you only sleep here." — *Chicago Tribune*.

2

A boy of six was being shown through the Art Institute by his mother, who stopped before one of the "old masters," and, after explaining the beauty and value of the picture, said, "Now, dearie, won't you promise to remember all I have told you about this picture?" The young hopeful said, "Yes, I will — if you will promise never to bring me here again." — *Ibid*.

3

*Marjorie* — "Will I get everything I pray for, mama?"  
*Mother (cautiously)* — "Everything that's good for you, dear."



*Marjorie (disgustedly)* — "Oh, what's the use, then; I get that anyway." — *Life*.

## 4

*Hostess (at party)* — "Does your mother allow you to have two pieces of pie when you are at home, Willie?"

*Willie* (who has asked for a second piece) — "No, ma'am."

"Well, do you think she'd like you to have two pieces here?"

"Oh," confidently, "she would n't care. This is n't her pie!" — *Louisville Times*.

## 5

Little Bobby Beatem went with his mother to buy a pair of knickerbockers. When he had looked at all the varieties in the store, he was still dissatisfied.

"I want that pair in the window," he protested.

"These are just exactly like them," assured the clerk; "but if you want that particular pair, I'll get them for you."

And he produced them, much to Bobby's satisfaction. They bore a sign which read, "These knickerbockers can not be beat." — *Judge*.

## 6

The kindergarten teacher recited to her pupils the story of the wolf and the lamb. As she completed it she said:

"Now, children, you see that the lamb would not have been eaten by the wolf if he had been good and sensible."

One little boy raised his hand.

"Well, John," asked the teacher, "what is it?"

"If the lamb had been good and sensible," said the little boy, gravely, "we should have had him to eat, would n't we?" — *New York Times*.

### III. Topics for Oral Discussion

1. Can these stories be analyzed on the same principle as those in the preceding chapter?
2. What is the advantage of the dialogue form?

3. On what principle are the stories paragraphed?
4. State the principles on which the quotation marks are used in each.
5. Suggest a title for each model.

#### IV. Composition

1. Oral. Tell your story to the club.
2. Written. Write it.
3. Pay especial attention to spelling, punctuation, capitalization, grammar, and sentence structure.

#### V. Memorize

##### THE BOYS (*continued from Page 90*)

There's a boy, we pretend, with a three-decker brain,  
That could harness a team with a logical chain;  
When he spoke for our manhood in syllabled fire,  
We called him "The Justice," but now he's "The Squire."

And there's a nice youngster of excellent pith;  
Fate tried to conceal him by naming him Smith;  
But he shouted a song for the brave and the free;  
Just read on his medal, "My country," "of thee!"

You hear that boy laughing? — You think he's all fun;  
But the angels laugh, too, at the good he has done;  
The children laugh loud as they troop to his call,  
And the poor man that knows him laughs loudest of all.

Yes, we're boys — always playing with tongue or with pen;  
And I sometimes have asked, "Shall we ever be men?"  
Shall we always be youthful and laughing and gay  
Till the last dear companion drops smiling away?

Then here's to our boyhood, its gold and its gray!  
The stars of its winter, the dews of its May!  
And when we have done with its life-lasting toys,  
Dear Father, take care of thy children, THE BOYS!

OLIVER WENDELL HOLMES.

## CHAPTER XX

### EXPOSITION

"Make it a point to do something every day that you don't want to. This is the golden rule for acquiring the habit of doing your duty without pain."

#### I. Introduction

SOMEBODY has called this the age of exposition. Probably more people have occasion to explain than have occasion to describe, narrate, or argue. Captains of industry, salesmen, foremen, writers of advertisements employ it constantly. Housekeepers in giving instruction to their cooks and football coaches in explaining plays and in training players alike use exposition. Exposition, too, is the special business of the teacher, and most text-books are full of expositions.

#### II. Problem

1. What do you know how to make or do?
2. Tell in about 200 words how to do it or make it.

#### III. Model

The proper way to make a smudge is this: begin with a very little lowly fire. Let it be bright but not ambitious. Don't try to make a smoke yet.

Then gather a good supply of stuff which seems likely to suppress fire without smothering it. Moss of a certain kind will do, but not the soft feathery moss that grows so deep among the spruce trees. Half-decayed wood is good; spongy moist unpleasant stuff, a vegetable wet blanket. The bark of dead evergreen trees, hemlock, spruce, or balsam, is better still. Gather a plentiful store of it. But don't try to make a smoke yet.

Let your fire burn awhile longer; cheer it up a little. Get some clear resolute unquenchable coals aglow in the heart of it. Don't try to make a smoke yet.

Now pile on your smoldering fuel. Fan it with your hat. Kneel down and blow it, and in ten minutes you will have a smoke that will make you wish you had never been born.

That is the proper way to make a smudge. But the easiest way is to ask your guide to make it for you. — HENRY VAN DYKE.<sup>1</sup>

#### IV. Topics for Oral Composition

1. Does Henry van Dyke make the various processes of making a smudge stand out clearly? How does he do it?
2. Who is Henry van Dyke?
3. What is a smudge good for?
4. Are there any metaphors in the model?
5. Explain the subject of each paragraph.
6. What is the fundamental difference between van Dyke's style and that of the typical cook-book?

#### V. Exercises

Write an exposition on one of the following topics:

1. Building a Furnace Fire.
2. Planting Corn.
3. Milking.
4. Making Chickens Profitable.
5. Constructing a Box.
6. How a city boy or girl can make money.
7. How a village boy or girl can make money.
8. How a country boy or girl can make money.
9. How to sew on a Button.
10. Keeping Books.
11. Operating a Typewriter.
12. How to start an Automobile.
13. Running a Base-burner.

<sup>1</sup> From *Fisherman's Luck*. Reprinted by permission of Charles Scribner's Sons.

14. The Care of a Horse.

15. How to play Tennis.

16. Any other subject which your teacher approves.

In writing, use the following framework:

Paragraph 1. Introduction.

Paragraphs 2-4. Allot one of these paragraphs to each process. If there are more than three processes, use a larger number of paragraphs.

Paragraph 5. Conclusion.

To illuminate your exposition, as Henry van Dyke does, with a metaphor or so or with a touch of humor, is neither a sin nor a crime.

Write as if your audience were composed of children. In other words, assume that they know nothing of the subject. Be as clear and as simple as you can. This is the secret of popularity. It is the chief reason why Shakespeare, Macaulay, and Rudyard Kipling are read more than Ben Jonson, Carlyle, and William de Morgan.

## VI. A Poor Specimen

### *Cream of Wheat and Chopped Figs*

$\frac{1}{2}$  c. cream of wheat. 4 c. boiling water. Salt. Stir wheat slowly into boiling water. Steam thirty to forty minutes until soft and add chopped figs when cream of wheat is one-half done.

## VII. Analysis

This is a typical recipe, as recipes appear in cook-books. It is really a series of rough notes. It lacks coherence; sentence structure is conspicuous by reason of its absence; the style is characterized by a fine disregard of the articles; and its structure is conspicuous by its absence. If we rewrite it, we shall get something like this:

The proper way to make cream of wheat and chopped figs is this. First, take half a cup of cream of wheat, a few chopped figs, four cups of boiling water, and a little salt. Second, stir the wheat slowly into the boiling water. Third, allow the mixture to steam about fifteen minutes. Fourth, add the chopped figs. Fifth, let the mixture steam until the wheat is soft, that is, between fifteen and twenty-five minutes longer.

### VIII. Exercises

1. Translate into plain English one of the recipes given below.
2. Translate another of them into literary English, that is, English enlivened by wit, humor, sarcasm, metaphor, or contrast.
3. Write a recipe for some dish that you know how to make.

*Caution 1.* Please remember that in the English language there are three little words called articles. These are "a," "an," and "the." There is no law forbidding their use, even when one is writing recipes.

*Caution 2.* Make the different processes stand out clearly from each other.

#### *Cocoa.*

$\frac{1}{2}$  c. milk.

$\frac{1}{2}$  t. cocoa.

$\frac{1}{2}$  c. water.

1 t. sugar.

Mix cocoa with sugar, then stir in the water, either hot or cold. Cook directly over the flame. Add to scalded milk and let it blend from five to ten minutes. Beat with Dover Egg beater just before serving.

#### *Pan Broiled Chops.*

Use frying pan heated hot. Rub over quickly with tiny bit of fat, so meat will not stick. Put in meat. Sear on one side, then the other. Lower temperature and cook slowly until done. Do not fry. Pour out fat as it melts.

*Codfish Balls.*

1 c. potatoes — cut into small pieces.

$\frac{1}{4}$  c. fish.

1 t. butter.

Pepper and salt.

Cook fish and potatoes together until potatoes are soft. Drain and mash with fork. Add beaten egg, butter and seasoning. Beat until light. Take up by spoonfuls. Pat lightly and fry until brown.

*Poached Egg.*

Break egg carefully into saucer. Have ready a frying pan with water enough to cover egg. Bring water to boiling point. Slip in egg. Lower temperature immediately. Cook till white is of desired consistency. If the yolk comes out of water, pour spoonful of water on it.

**IX. Memorize**

## SUCCESS

That low man seeks a little thing to do,

Sees it, and does it;

This high man, with a great thing to pursue,

Dies ere he knows it.

That low man goes on adding one to one;

His hundred's soon hit;

This high man, aiming at a million,

Misses an unit.

That has the world here; should he need the next,

Let the world mind him!

This throws himself on God, and unperplexed

Seeking shall find him.

ROBERT BROWNING.

*A Grammarian's Funeral.*

## CHAPTER XXI

### SUPPLEMENTARY EXERCISES

#### I. Introduction

EVERY school library should contain several collections of letters and a number of biographies rich in correspondence. In addition each pupil should own a collection of letters such as is found in H. J. Anderson's *English Letters* (Longmans); Cook and Benham's *Specimen Letters* (Ginn & Co.); or Claude M. Fuess's *Selected English Letters* (Riverside Literature Series; Houghton Mifflin Co.). The references in parentheses in the following exercises are to these three books.

#### II. Exercises in Business Letters

1. Make a collection of business letters; study them in order to determine their relative merit; mark them with reference to stationery, neatness, form, spelling, punctuation, grammar, and rhetorical excellence; paste them on cardboard and hang them in the English room, thus making an instructive exhibit.
2. Make a similar exhibit of friendly letters.
3. Make an exhibit of formal invitations and replies.
4. Write the letters needed to issue a school annual.
5. Carry on the correspondence involved in the production of a school play, the purchase of a class picture, the management of a base-ball team, or the organization of a track meet.
6. Write all of the letters, advertisements, invitations, and programs required for the proper management of a school dance or banquet.
7. After finding suitable models, write the following cycle of business letters, preserving them as an evidence of your fitness for a business position: (a) A Letter of



Application; (b) An Order Letter; (c) A Letter of Complaint; (d) A Sales Letter; (e) A Letter inclosing a Check; (f) An Answer to an Order Letter; (g) An Answer to a Letter of Complaint; (h) A Letter requesting Payment; (i) A Letter acknowledging Payment. (Consult Dwyer's *The Business Letter*.)

### III. Exercises in Friendly Letters

1. *Advice*. Write a letter of advice to yourself from your father or mother or from yourself to a friend. For models see "Susanna Wesley to Her Son," July 24, 1732 (Anderson, page 12) and "Sidney Smith to Lucy," July 22, 1835 (Fuess, page 41; Anderson, page 75).
2. *Books*. In a letter to a friend tell your real opinion of one of the books you have read in school. Model: William Cowper to the Reverend Thomas Unwin, October 31, 1779 (F. 30).
3. *Children*. Write a friendly letter to a child. Models: "Francis Jeffrey to his Grand-daughter," June 20, 1848 (A. 105); "Thomas Hood to May," April, 1844 (F. 59); "John Brown to his Son," 1856 (A. 107); "Lewis Carroll to Jessie," January 22, 1878 (A. 119); "Robert Louis Stevenson to Tom Archer," 1888 (A. 126), (C. B. 124).
4. *Consolation*. (a) Write a letter announcing a piece of bad news. (b) Write a letter designed to hearten some friend who is in trouble. Models: "Oliver Cromwell to Colonel Valentine Walton," July 5, 1644 (A. 2); "The Duke of Wellington to a Lady," January 21, 1812 (A. 36); "Abraham Lincoln to Mrs. Bixby," November 21, 1864 (C. B. 100); "William Vaughn Moody to Daniel Gregory Mason," February 16, 1896 (F. 103).
5. *Description*. Write a letter describing a city, a state, or a country. Models: "Lady Mary Wortley Montague on Holland," August 3, 1716 (A. 10), (C. B. 2); "Robert Southey on Lisbon," February 1, 1796 (A. 49); "Lafcadio Hearn on New York," 1889 (F. 99); "Phillips Brooks on India," February 22, 1883 (C. B. 118).
6. *Farewells*. Write a letter bidding good-bye to a friend

- whom you do not expect soon to see. See "Thackeray to Fitzgerald," October 27, 1852 (F. 76).
7. *Homesickness*. Write a letter to your mother telling how you wish you were home or to a friend explaining a desire to be with him or her. Model: "Lord to Lady Collingwood," June 16, 1806 (A. 32).
  8. *Hotels*. Describe a hotel at which you have been a guest. "O. W. Holmes to James T. Fields," October 23, 1867 (F. 69).
  9. *Invitation*. "George Washington to Dr. John Cochrane" (C. B. 41).
  10. *Journeys*. Write a letter describing a journey you have made. Models: "Lady Anne Barnard to Henry Dundas," May 7, 1798 (A. 11); "Samuel Rogers to Thomas Moore," October 17, 1814 (A. 61); "T. B. Macaulay to T. F. Ellis," July 1, 1834 (A. 79).
  11. *Luck*. Write a letter announcing a piece of good or ill luck. Model: "Horatio Nelson to his Wife," August 18, 1794 (A. 30), (C. B. 41).
  12. *Nothing*. Write a letter about nothing. See "Alexander Pope to Henry Cromwell," April 17, 1708 (A. 9), (C. B. 2).
  13. *Paper Cutter*. In the name of your watch, knife, handkerchief, or any other article that is yours, write a letter to the person who gave it to you. Model: "Robert Louis Stevenson to Miss Adelaide Boodle," October 10, 1888 (A. 131).
  14. *Pet*. Write a letter about one of your pets. Model: "Charles Dickens to Maclise," March 12, 1841 (A. 97).
  15. *Public Ceremony*. Write a letter describing a procession, pageant, or great public ceremony of any kind. Model: "Lucy Aikin to Mrs. Taylor," July, 1806 (A. 35).
  16. *Public Opinion*. Write a letter explaining the state of public opinion on any live question. Model: "Benjamin Franklin to Joseph Priestley," October 3, 1775 (F. 20).
  17. *Rebuke*. Write a letter rebuking a sinner. Models: "Samuel Johnson to the Earl of Chesterfield," February, 1755 (F. 21), (C. B. 19); "Abraham Lincoln to Horace Greeley," August 22, 1862 (F. 67), (C. B. 97).

18. *Request.* Write a letter requesting a favor. See "Robert Burns to the Earl of Glencairn," 1787 (F. 36).
19. *Sight of a Personage.* Describe in a letter to a friend a glimpse of a great man or woman. Model: "Amelia Opie to Dr. Alderson," 1802 (A. 37).
20. *Thanks.* Write a letter of thanks for a favor or a gift. Models: "Samuel Johnson to Mrs James Boswell," July 22, 1777 (A. 18), (C. B. 27); "Joseph Addison to Chamberlain Dashwood," July 1702 (F. 8), (C. B. 1); "Thomas Bailey Aldrich to William Dean Howells," December 13, 1875 (F. 93).
21. *Toothache.* Describe a cold, a toothache, or some other ill. Model: "Lafcadio Hearn to Mitchell McDonald," July, 1898 (F. 101).
22. *Train.* Write a letter from a train telling what impressions you received while on board. Model: "Robert Louis Stevenson to W. E. Henley," 1879 (A. 121), (C. B. 114).
23. *Umbrella.* Write a letter imploring a delinquent friend to restore a book, umbrella, or other missing article. See "Thomas Huxley to Matthew Arnold," June 9, 1869 (A. 116), (C. B. 104).
24. *Visits from People.* Describe a visit that a friend or relative has paid you. Models: "Cicero to Atticus," B.C. 45 (A. 1); "William Cowper to the Reverend John Newton," March 29, 1784 (A. 23).
25. *Visits to People.* Tell of a visit you have paid to a friend or relative. Models: "Charles Lamb to Thomas Manning," September 24, 1802 (A. 55); "Thomas B. Macaulay to his Father," July 26, 1826 (F. 62).
26. *Voyage.* Describe a voyage. Model: "Robert Louis Stevenson to Henry James," 1887 (A. 124).
27. *Warning.* Write a letter warning a friend against some fault or danger. Model: "Sidney Smith to Lord Murray," September 29, 1843 (A. 76).

## IV. Memorize

A TROOP OF THE GUARD RIDES FORTH TO-DAY <sup>1</sup>

There's trampling of hoofs in the busy street,  
 There's clanking of sabers on floor and stair,  
 There's sound of restless, hurrying feet,  
 Of voices that whisper, of lips that entreat,  
 Will they live, will they die, will they strive, will they dare?  
 The houses are garlanded, flags flutter gay,  
 For a Troop of the Guard rides forth to-day.

Oh, the troopers will ride and their hearts will leap,  
 When it's shoulder to shoulder and friend to friend —  
 But it's some to the pinnacle, some to the deep,  
 And some in the glow of their strength to sleep,  
 And for all it's a fight to the tale's far end.  
 And it's each to his goal, nor turn nor sway,  
 When the Troop of the Guard rides forth to-day.

. . . . .  
 The portals are open, the white road leads  
 Through thicket and garden, o'er stone and sod.  
 On, up! Boot and saddle! Give spurs to your steeds!  
 There's a city beleaguered that cries for men's deeds,  
 For the faith that is strength and the love that is God!  
 On through the dawning! Humanity calls!  
 Life's not a dream in the clover!  
 On to the walls, on to the walls,  
 On to the walls, and over!

HERMANN HAGEDORN.

<sup>1</sup> Read before the Graduating Class of Harvard University,  
 June 21, 1907.



